CREATIVE STRATEGIES OF SUCCESSFUL BRANDS
IN THE INED EDUCATION STAGE

by

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To my dear parents
And my beloved brothers,
To whom I owe
What I am today

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Using its television commercials all-call out boards of beer, this exploratory study conceptual beer board advertising case state to season at the market place. Through content analysis the researcher compared advertising content of successful brands with that of less successful brands. Three major elements of creative strategy were analysed: were message strategy, the emotional execution, and leadership style. Hypotheses were proposed that there were relationships between these three factors and the success of brands as measured by sales and market share.

It was found that there were significant executional variations which differentiated brand messages. The elements concerning the affirmation of a brand, the superiority of the product, and its sensations had a positive effect on commercial messages.

Certain leadership traits were found to differentiate the sources of brands. These traits included knowledge, strength of conviction, and fluency of speech. They represented the credibility of brands.

Message strategies failed to support the hypothesis. Neither dull inner message categories nor message subcategories significantly made a difference in these inference scores/trials.

The results suggest that the advertising of new brands must combine both meaningful content and brilliant creative execution. Meaningful content is demonstrated by the superiority, innovation, and fantasy of the product, while execution is portrayed by attention-getting interest, advertising appeals, and credibility.

CHAPTER 1

INTRODUCTION

Reuel "[S]tands on the red crystal of heaven" (Keyhoe, 1955, p. 1); they need to be managed, nurtured, and remember. Too often, the fraud meanings to customers a weak, confused, irrelevant, or, worst of all, a misleading shuffle their competitors' offerings (Aaker, 1996).

Problems of communicating brand messages soon became more rendered do not understand what "brand" really meant and what it really does. According to Neugher (1985), a brand is not a product. A product is something that offers a functional benefit. A brand is a name, symbol, design, or mark which enhances the value of a product beyond its functional purpose. Ramiell and Lane (1990) explain:

A product is manufactured; a brand is created. A product may be changed over time, but the brand remains. A brand exists only to and through consumers. The communication of the branded product occurs via slogans and product effects, its imagery is beyond. It is a dimension and sublimate by a brand to give and to promise a marketing quality of the product, for similar product can always speak in unity is The brand may be rather than its complement. In fact, it is the competitor that hides from the brand's identity. A brand is a mentry bode carrying all its history, which constitutes its accumulated capital (p. 93).

Strong brands are the result of long-term management (Aaker 1996; Amundsen, 1998; Keyhoe 1995). "Companies must have long mastered on their portfolio, packaging, advertising, and other marketing communications are a consistent way to build a good relationship with consumers" (Amundsen, 1999, p. 20). According to Keyhoe (1995) a major factor involved is the concept of brand management as the most important.

Managing a brand raises three critical questions. How do you build a strong brand? How do you sustain the brand awareness? How can you expand a business by leveraging your brand?

The Brand Concept Management (BCM) proposed by Park, Jaworski, and MacInnis (1986) offers a process for managing a brand. This framework consists of sequential stages of selecting, introducing, elaborating, and fortifying the brand image. Park et al. (1986) suggest that a brand image is the understanding consumers derive from the total set of brand related activities of the firm. Once a brand has generated a consistent image, it becomes a strong brand. They add that communications strategy implemented by the marketer must enable consumers to understand a brand image at the introductory stage. The strategy must make consumers perceive the value of the brand at the elaboration stage. Finally, it must be able to transfer the brand value and image to other products produced by the firm at the fortification stage.

All marketing communications should be present in the brand building activities and contribute to the long-term investment in the reputation of the brand (Biel, 1993). Advertising, as part of Integrated Marketing Communications (IMC) tools, can play a major role in creating, building, or maintaining a long-term image for a brand. Cobb-Walgren, Ruble, and Donthu (1995) point out that advertising can generate brand awareness and increase the probability that the product will be included in the consumer's evoked sets. Advertising adds value to brands and influences how consumers view the product.

In the interdisiplinary, an image of a brand must be established. Advertising a role in this stage is to make people aware of the newly introduced brand and to communicate its benefits to prospective buyers.

The primary purpose of advertising in the elaboration stage is to communicate the brand differentiation and/or adherence of the product to the consumer. Another goal is to foster brand associations so they will create a positive consumer's attitude that will then become a link to a brand (Aaker, 1991).

In the fortification stage, the important role of advertising is to remind values of the already-known brands to brand extensions and reinforce the image of that "mother brand".

The monolithonic stage is a critical period. The brand image created in this stage must be maintained easily and logically during the subsequent stages. Marketers must plan how the brand can be used as a platform for new products and extensions.

Since the role of advertising planning leads directly to the development of creative strategy, advertising messages are a part of the management of a brand. According to Murakly (1991), several branding elements such as illustration brand names, clever phrases and catch words, overlay visuals, and brand characters and symbols are used to achieve this brand of memory. These elements can be communicated in advertising messages. The visuals, words and characters combine to create a brand image or brand personality. Over time these elements hold brand equity, which refer to the value of the ownership of the brand creates. Ultimately this builds share of market and sales--the bottom-line results of linking certain values with specific products and services (Maravity, 1991).

The purpose of this study is to examine how brand advertising contributes to success in the KGM introduction stage. This research sought to identify the motivational variables in television advertising messages used in successful roll-out brands. Because decisions regarding advertising time, money, and strategy are not made at a concurrent (Davis, 1993), the results will be useful in planning advertising for the introduction of new brands.

CHAPTER 2

REVIEW OF LITERATURE

Leo Bustad (as cited in Francis et al., 1990, p. 165) said, "if you want to be different, you can come home in the morning with a mink in your mouth." It is easy to be different in advertising, but is it not an easy thing to be different and an attempt at the same time. The key to an effective creative idea is to have it be both unique and on strategy (Francis et al., 1990, pp. 165-165).

It is widely believed that creative strategy "holds a very power" (Engel, Warshaw, & Kinnear, 1991, p. 370) over the perceived effectiveness of an advertising campaign. Nevertheless, there can never be a single answer to the question "How does advertising work?" because advertising, or rather, its needs and users in the contexts and intentional concept. The typologies of creative strategies which exist vary vary from simple, useful ones for describing the general nature of messages, to more elaborate schemes detailing specific differences among messages (Cronjean, 1998).

This term "creative strategy" has been also defined in various ways in advertising literature. According to Ramirez and Petry (1987), creativity in advertising is simply a matter of selecting stimuli in advertisements that will have a high probability of being processed correctly by the decision makers so that they will produce the required communication effects. From a management perspective, Prentr (1982) concurs:

> Creative strategy is a policy or guiding principle which specifies the general nature and character of messages to be designed. Strategy states the nature selected to achieve the desired audience effect over the terms of the campaign (p. 141).

Fraser (1993) adds that creative strategy is most often the job of agency creative people in families and medium advertisements. At the managerial level, it is important to minimize and evaluate message policy. Those believe that the advertising strategy sets the tone, which other promotional elements follow. Elements such as sales promotion are employed to buttress and invigorate the creative strategy of advertising.

Although the meaning of creative strategy has been defined in different ways, the two concepts of overt messages and method of presentation are predominantly evaluated in a means of creative strategy adhered to by most researchers. In this sense, creative strategy copes with what is said in advertisements as well as how it is said. Creative strategy consists of message content and execution (Ray, 1986; Shimp & DeLozier, 1986).

Although there are some arguments about the simpleness of message content and execution, Aaker, Batra, and Myers (1992 $\cdot$ 1999) state that "message content and execution are necessary—a message must be both on strategy in terms of 'what' it is communicating and highly creative in how it communicates that message. Thus, the best advertising combines both meaningful content and brilliant creative execution."

Theories Related to Creative Strategy

Moriarty (1991, p. 11) suggests that "[i]n order to advertising that works, it is helpful to understand how advertising works and that is ___ [to understand] the psychology of advertising." Advertisers and researchers should understand advertising effects and consumer processing in order to develop advertising that works.

According to Rossiter and Percy (1987, p. 204), processing refers to "immediate responses to elements of advertisement that occur during exposure to the ad". Appropriate processing responses have to occur in order to establish or maintain communication effects, which are enduring responses associated with the brand." Processing is attitude toward the ad can lead to brand attitude. As a result, it can lead to other behavioral advertising variables such as intent to purchase or loyalty.

For the purpose of this study, the Hierarchy of Effects Model, Involvement concept, Elaboration Likelihood Model of attitude change, and Integrative models are reviewed in order to understand how a consumer processes the persuasion messages. The implications of consumer processing is applied to the reaction of creative strategies are also discussed.

Hierarchy of Effects Model

Lavidge and Steiner (1961) proposed the Hierarchy of Effects model, which replaces the long-term effects of advertising. The model contains six sequences of mental and response stages which an audience member is supposed to experience facing a communication program (Ray, 1973). According to Lavidge and Steiner (1961), diverse consumers normally do not switch from if unconcerned individuals to convinced purchasers in one instantaneous step. Rather, they approach the ultimate purchase through a process or series of steps to which the actual purchase is but the first threshold.

In this model, advertising is proposed to be a communication tool that can lead an audience member as a consumer from unawareness or awareness through a series of mental steps. These steps are knowledge, liking, preference, conviction, and purchase

(Lavidge & Steiner 1961). These steps can be conceptualized into three major components: cognition (Learn), affect as (feel), and emotion (do).

To understand how advertising works, it is necessary to explore the production processes items for thinking, feeling, and behaving toward the various products and services in their lives (Vaughn, 1980). This model implies that there are three major roles in which creative strategists should penetrate to accomplish advertising objectives. The first task is communication. Execuitional devices such as front-end impact or special effects can capture and retain a consumer's attention. Mass message strategies, such as comparative, preemptive, or Unique Selling Proposition (USP), can help the audience members learn something new or gain an improved understanding or memory of items fact. The second task is resonance. Message strategies, such as brand image or use occasion, can link a brand to a concept. Emotional elements, such as warm climate, visual direction, pace and measured editing, and softer schemes can all contribute substantially to a brand's processing (Aaker et al. 1986). The ultimate goal of advertising is persuasion. Broad strategies alternatively primitive (Unique-ness, over a period of time, lead to a favorable consumer attitude toward a brand

Theories of Involvement

Advertising effects do not entirely follow the process in the Hierarchy of Effects Model. There are many varieties which determines the extent to which the consumer will process the message and how information is the ad. The involvement is one of those variables which has received much attention from researchers.

There is no commonly agreed definition of involvement. Involvement has been referred to in terms of type, product, product class, message, message response, advertising, advertising message, advertising execution, advertising context, decision processing, decision making, commitment motivation, audience, personal cause, and felt involvement (Muehling, Laczniak & Andrews, 1993). Regardless of these conceptual differences, there is substantial agreement that the degree to which the consumer is "involved" is of central importance in determining which part of advertisement will shape the consumer's final attitude toward the brand (Maker et al., 1990).

It is commonly agreed that consumers are more highly involved when they perceive that messages contain a high relevancy (high individual), when they have the knowledge and experience to think about that message content (high ability), and when the environment in which that message content is presented does not interfere with such thinking (high opportunity). The most crucial involvement factor is determined by the individual's own state level of interest in the product category (enduring involvement), as well as more temporary factors, such as how close the consumer is to a purchase in the category and the degree of perceived risk in making a purchase in that category (situational involvement).

Although there are various definitions of involvement, the definition of involvement suggested by Rosetter, Percy, and Donovan (1991) seems to be appropriate to the concept of a brand. They define involvement as "the risk perceived by the [target or] prospect member—who could range from a completely naive subcategory user to a very experienced loyal buyer of the brand—in making the brand choice in the next purchase occasion" (Rosetter et al., 1991, p. 14). The first factor in which involvement

with the broad purchase decision may vary in buyer-evidence familiarity, which motivates one knowledge or "ability to choose."

Focusing on directly diverse brand cases or brand statements could reduce the level of risk in the consumer (Asker et al., 1991). It can decrease the degree of involvement. Asker et al. (1990) point out that consumers can live extensions not only to reduce the costs of a new brand name, but also to lower acceptance and trial.

Asker et al. (1992) explain the general role of advertising in the involvement concept. In high involvement situations, advertisers should first create advertising to increase awareness, follow up with a message to change attitudes, and subsequently aim to induce trial action. In high involvement conditions, it may be better for ads to provide a strong "reason why" the brand is superior. It is true to use rational practice approaches rather than transformed used strategies.

In low involvement situations, product categories are characterized on advertising through gradual shifts in perceptual structure aided by repetitions advertising in a low-involvement medium, activated by behavioral choice situations, and followed at some time by a change in attitude. In these situations, it may be more appropriate to create ads that treat consumers and change brand of studies through motivational liking and availability. Emotional persuasive approaches seem to be most appropriate.

Elaboration Likelihood Model

The Elaboration Likelihood Model (ELM) is a theory about the processes responsible for yielding in persuasive information. Petty and Caccippo (1981) propose an explanation of the process of persuasion. Their model, the Elaboration Likelihood

Model of attitude change [ELM], postulates that persuasive information is processed via a central or a peripheral route.

When the likelihood of elaboration is increased (as determined by factors such as the personal relevance of the message and the number of times it is repeated), the perceived quality of the communication arguments presented becomes a more important determinant of persuasion. The consumers can consistently and diligently consider the information provided in the ad in forming attitudes toward the advertised brand. Attitudes are changed or formed by careful consideration, thinking, and integration of information relevant to the product or object of the advertising. As the elaboration likelihood is decreased, peripheral cues become more important.

Petty and Cacioppo (1981) have proposed the idea which predicts when the person will cognitively elaborate and follow the central route. Two key factors identified in the ELM as significant are a person's motivation and ability to process information. People are most likely to process centrally when both motivation and ability are high. When either is low, peripheral processing is more likely.

Integration Models

Some researchers combine the cognitive, experience, and affect components in longthat groupings, sometimes with different formation according to the product category (Vakratsas & Ambler, 1994). Two well-known advertising models are the Foote Cone & Belding (FCB) Grid (Vaughn, 1980) and the Rossiter-Percy Grid (Rossiter et al., 1991).

Vaughn (1980) of Foote, Cone & Belding devised the FCB model, which is a two-by-two matrix, where one axis represents thinking versus feeling message types, and the other axis represents high versus low involvement products. The intersection of this model is the consumer entry into a product should be determined for information (learn), attitude (feel), and behavior (do) issues to develop advertising. The priority of learn over feel, feel over learn, or do over other learn feel, has implications for advertising strategy, creative execution, media plan, and copy testing.

	THINKING	◄───	►FEELING	
HIGH I N V O L V E	1 INFORMATIVE e.g. Cars. Houses. New Products MODEL: Learn-Feel-Do MEDIA: Long Copy Format Reflective Vehicles CREATIVE Information and Demonstration		2 AFFECTIVE e.g. Jewelry. Fashion. Motorcycles MODEL: Feel-Learn-Do MEDIA: Large Space Image Specials CREATIVE Emotional Impact	
LOW	3 HABIT FORMATION e.g. Food. Household Items MODEL: Do-Learn-Feel MEDIA: Small Space Ads. 10-second I.D.'s. Radio. P-O-P CREATIVE Reminder		4 SELF-SATISFACTION e.g. Cigarettes. Candy. Liquor MODEL: Do-Feel-Learn MEDIA: Billboards. Newspaper. P-O-S. and Newspapers CREATIVE Attention	

Figure 2-1. FCB Planning Model (Vaughn, 1980, 1986)

In this model, four quadrants are developed in the center. The quadrant interpolates four potentially major goals for advertising: to be substantive, to reduce offensive responses, to be belief forming, or to promote self-vocalization (Vaughn, 1991) as shown on the Figure 2-1.

Quadrant 1 (as shown on Figure 2-1) represents the information strategy for highly involving products or services where thinking and emotional considerations prevail. It represents high-importance thinking which requires a great need for information in regard to the importance of the product and thinking issues related to it. This kind of informativity of affects response abbreviated in LEARN-FEEL-DO is the designated model for big ticket items such as cars, appliances, and insurance (Vaughn, 1980, 1986).

Quadrant 2 represents the affective strategy, which is the highly-involving and feeling purchaser: those more psychological products fulfilling self-esteem, satisfaction, and ego related impulses requiring perhaps more emotional communication. In this high-importance/feeling quadrant, the strategy of FEEL-LEARN-DO represents emotional involvement on the part of the consumers (Vaughn, 1980, 1986).

Quadrant 3 represents the habitual strategy, which is for those low-involvement and thinking products with such minimal consumer behavior that learning occurs even after after explanatory trial buying. The strategic model is a DO-LEARN-FEEL pattern achieved by punching a reminder for the product (Vaughn, 1980, 1986).

Quadrant 4 represents the self-elation strategy, which is for low-involvement/feeling products: items of personal taste such as beer, cigarettes and candy

This is a DO-FEEL-LEARN strategy, useful between product experience as a necessary part of the communication process (Vaughn, 1980, 1986).

According to the FCB model, an advertising strategy is determined by specifying (a) the consumer's point of entry on the LEARN-FEEL-DO continuum and (b) the importance of how versus feel issues in the making a sale. Specifically, the strategy issue is whether to develop product features, brand image, or some combination of both. Applying the creative practices suggests that the marketing strategy and analysis of the consumer decision should together shape advertising strategy (Vaughn, 1980).

The Rossiter-Percy Grid

Rossiter et al (1991) offer an improvement on the FCB grid with the notable expansion of the FCB (feel) issue to feel defined by into many more "motives" so as to more accurately match with key brands to defined a product categories. They thus show how ads can be designed to achieve such buying motive.

As shown in Figure 2-2, the Rossiter-Percy Grid postulates awareness as a necessary communication objective for advertising, prior to brand attitude. Brand attitude within a given brand awareness is an unaffected advertising communication an objective. The Rossiter-Percy approach distinguishes brand awareness in terms of brand recognition, where the brand is chosen at the point of purchase and brand recall, where the brand is earlier in the choice, must be remembered before the point of purchase.

After brand awareness makes are determined, the next step is the Rossiter-Percy Grid combines brand-attitude strategy. In the Rossiter-Percy model, the grid spurs has four cells, with low and high involvement crossed with informational and transformational

Brand Awareness

Brand Recognition (at point-of-purchase)	Brand Recall (prior to purchase)

Plus

Brand Attitude

Type of Motivation

Informational (negative motivation)	Transformational (positive motivation)

Type of Decision

	Informational (brands may differ)	Transformational (brands may differ)
Low Involvement (trial experience sufficient)	Typical product categories (brands may differ) • Aspirin • Light beer • Detergents • Routine industrial products	Typical product categories (brands may differ) • Candy • Regular beer • Fiction novels • Insect repels • Occasional-business • Brand conditions
High Involvement (search and experience necessary prior to purchase)	Typical product categories (brands may differ) • Microwave oven • Insurance • Home renovations • New company equipment	Typical product categories (brands may differ) • Vacations • Fashion clothing • Cars • Corporate image • New category users • Experienced or occasional category purchasers

Figure 2-2 The Rossiter-Percy Grid (Rossiter et al., 1991).

motives. In their view, ads are far less visual minority advertisement quadrant tend to focus on one or two key benefits, perhaps exaggerating them enough to provoke a real purchase, and use a couple of visual and non-obvious verbal being concerned about likability. Ads in the high involvement informational quadrant need convincing, and logical brand claims, perhaps using informational or comparison formats. Ads in the low-involvement/transformational still seem unique and authentic emotional benefit, delivered through a frequently repeated likable ad which might use the "frame" format.

In the fourth high-involvement-transformational cell, the Rossiter Percy model suggests that to sell most ads simply be liked but also create a feeling of lifestyle identification for the consumer, with some expensive "hard information" thrown in. High expertise may be needed here.

In summary, the choices related to creative strategies, hierarchy of effects model, theories of involvement, FCB model and integration models, indicate that when consumers are highly involved in a purchase and are knowledgeable about the product category, rational concrete approach might be appropriate. On the other hand, when consumers lack the motivation and ability to process such brand information, emotional or positive approach along with elaboration plays a major role in a consumer's attitude change.

According to Vakratsas and Ambler (1994), although these hierarchy models seem to have an established paradigm on product innovation by the researchers for measurement and understanding, no one model for all advertising types and situations. They also suggest that low exposure and emotional and rational response tend to shape an individual's

response to an advertising message is more important than the order in which they are evoked.

Creative Strategy Typologies

A number of classification schemes have been developed to classify various types of creative strategies which might be employed in the advertising of consumer products (Laskey, Day and Crask, 1989). Nevertheless, most typologies of creative strategies focus on the general nature of messages, rather than on various consumer appeals. This is probably because typologies which include both message and motivational options would quickly become unwieldy and hence of little practical value (Laskey et al., 1989).

According to Laskey et al. (1989), a 'good' classification scheme of typology should be mutually exclusive and exhaustive; all creative strategies should be able to be categorized at one, but only one, category. Furthermore, the typology should capture meaningful differences between creative strategies while rendering parsimonious. Finally, a typology should be operational; creative strategies should be consistently categorized according to the rules for classification.

Aaker and Norris (1981) propose a relatively simple, but meaningful, dichotomy of generalized message types: informational/rational (being versus informational/rational/ cognitive. In defining informational versus emotional commercials, they use informativeness as the dependent variable and try to determine what an advertisement is perceived as informative.

However Laskey et al (1989) suggest that the Aaker and Norris typology does not meet the generally accepted requirements for a useful typology. That is, good

owners strategies should be mutually exclusive, redundant, and able to be categorized in one, but only one, category (Lackey et al., 1997). Despite these ideas not improvements, what is not clear from this early typology is whether a venue strategies can be strictly classified as solely either image or self-oriented. However, Vaughn (1980) is strongly convinced that advertising may contain both rational and emotional elements in order to be effective.

Unlike Aaker and Norris (1982), Edison (1975) develops a more elaborate typology of message types. He approach to classify message types consist of the following ten categories of messages. Information ("news about" the product), argument (reasons to buy the product), motivation with psychological appeals (create statements of how the product will benefit the consumer), repeated assertion (repetition of basic information without factual proof), command (a "biological" statement persuading the consumer), brand familiarization (a focus on the brand name), symbolic association (a link of the product to positive image), imitation (a statement by a celebrity or otherwise endorser), obligation (mention of a free gift or offer) and habit-starting (an offer of a sample or reduced price to create buying).

Belch's typology appears to be exhaustive when not to categorizing television commercials. Fletcher and Ziegler (1976) found that more than one of Simon's strategy categories often appear in a single print advertisement. The mutual exclusivity criterion is in question. Simon's typology appears to capture elements of both main message and creative execution (Lackey et al., 1997).

Fraser (1991) also develops a conceptual-oriented typology of creative strategies. Fraser discusses seven creative strategy alternatives. First, generic strategy means...

ranking stimuli that could be made by virtually all brands in the product category. There is no mention of brand superiority. The second strategy is *preemptive* strategy to create a claim with a notion of superiority. This claim including a product or service attribute or user benefit common to all or its class. This strategy derives competitors into the "me too" position, or wins strategies based on physical or psychological differentiations when they are hard to achieve. Third, *unique selling proposition* strategy (USP) ascribes to superiority claim based on unique physical product characteristics and/or benefits. Fourth, *brand image* strategy is a claim of superiority or distinction based on psychological differentiation, which is usually symbolic associations. The fifth strategy is *positioning* strategy which is an attempt to build or occupy a mental niche in relation to an identified competitor. The sixth strategy is the *resonance* strategy or an attempt to evoke stored experiences of prospective consumers to give the product relevant meaning or significance. Finally, *emotional/affective* strategy refers to attempts to provoke involvement or emotion through ambiguity, humor or the like, without strong selling emphasis.

Laka kanah's typology. Frazer's appears to be exhaustive and to provide a reasonable number of categories. The problems of exclusivity of categories and consistency of classifications arise when cluster's intent to categorize certain commercials, which exemplify more than one message type (Laskey et al., 1989).

None of these classification schemes were found to be useful when the commercials were categorized for a research project relating to advertising effectiveness (Laskey et al., 1989). In addition, none of these current typologies meet the criteria for determining a "good" typology (Laskey et al., 1989).

Lacan: a Typology

Research has shown that while advertisements often contain several messages, the main message can be readily picked as either subliminated or transliminated (Ledley et al., 1988). The subliminated version, transliminated domination was first considered by William D Wells, research director of Needham, Harper & Steers advertising agency Porn and Wells (1989, p. 4361) define subliminated advertising as that which "... provides consumers with factual, relevant brand data on time and logical manner such that they have greater confidence in their ability to assess the merits of buying the brand after having seen the advertisement." On the other hand, transliminated advertising is defined as that which "... associates the experience of using the advert and brand with a unique set of psychological characteristics which would not typically be associated with the brand experience in the more degree without recourse to the advertising" (Porn & Well, 1989, p. 436).

In order to facilitate classifying a multi-dimensional stimulus, such as a television commercial, Ledley et al. (1988) design a two-stage approach in which advertisements were first phased into that of Porn and Well's two basic categories, subliminated or transliminated, based on the primary focus of the main message, and then phased into one of several subcategories.

Ledley, Hoy and Cook's typology consists of informational advertising and transliminational advertising. Within the informational category are four subcategories of message strategies (Ledley et al., 1988). The comparative category examines the competitive explicitly. The unique selling proposition category uses implied claims of uniqueness. The preemptive category offers testable claims of superiority based on an

attribute or benefit. The hyperbole category offers untestable claims of superiority based on an attribute or benefit. The generic category focuses on a product class rather than on a particular brand. Table 2-1 shows Leduc's typology of mean message strategies. This typology assumes two main categories: informational advertising and transformational advertising.

Table 2-1

Leduc's Typology of Main Message Strategies

INFORMATIONAL ADVERTISING
Comparative: competition explicitly mentioned
Unique Selling Proposition: explicit claim of uniqueness
Generic: Exclusive claim of superiority based on an attribute or benefit
Hyperbole: untestable claim of superiority based on an attribute or benefit
Generic: focus on product class

TRANSFORMATIONAL ADVERTISING
User Image: focus on user
Brand Image: focus on brand personality
Use Occasion: focus on usage occasion
Generic: focus on product class

(Leduc et al. 1995)

Unlike informational advertisements, transformational messages are not substance-based: they contain a dominant psychological element. The

transformational subsequence correspond to a primary focus on either process, place or change respectively. The user image category focuses on the users of a brand and their lifestyles. The main thrust of these commercials is to promote who are the brand, rather than on the brand itself. The brand image category focuses primarily on the image of the brand and in an attempt to create a brand "personality". The third category called are consumer focuses primarily on the experience of using the brand, or on those occasions when use of the brand is most appropriate. Finally, the fourth category is generic which focused on the product class and is mostly transformational (Laskey et al., 1989).

Laskey typology was tested through the coding of nearly 500 television commercials over a wide range of consumer packaged goods. The results show that the typology not only appears to be mutually exclusive and exhaustive but that seems to generate reliable classification results (Laskey et al., 1994).

Emotional Elements in Advertising Messages

According to Figueroa (1999 p. 10), the emotional variable is defined as "a copy or profession driven (e.g., appeal, format, casting, message content sound effects) used as ainformation with what similar category varieties to carry out the creative strategy of an advertisement." The same aim that seem to be equivalent as visible and television.

It is difficult to ascertain all aspects of advertising messages as well as explain "how to say" advertising messages exhaustively. For this study the emotional element are treated as two dimensions. The first is the emotional variables which related to advertising commercial effort means unit to recall comprehension, or persuasion. The second is the proximity more communicational in commercials. These were an important

to be significant devices advertisers can use to communicate or commercials as well as other advertising associational elements.

Perceptional Elements Related to Advertising Effectiveness

To understand what makes for a persuasive commercial is a major challenge to advertising researchers (Young & Robinson, 1992). Thus, the impact of specific classes of perceptional factors on measures of advertising performance has been the focus of a considerable amount of research. Present studies by Diamond (1968) and Twedt (1952) said more recent studies by Holbrook and Lehman (1980) and Rossiter (1981), and Valentine (1971) have examined the impact of perceptional elements on the recognition and recall of print advertising.

Childland Searls (1962), Lutz and Lutz (1977), and Peep and Rossiter (1983) have investigated the impact of picture-press phenomenon on advertising response. The influence of music in advertising has also examined considerable interest (Gorn, 1982; Haley, Robertson, & Baldwin, 1984; Shadish, 1980; Stout and Leckenby, 1988). These studies are just a few of many in a long tradition of research on the influence of specific perceptional elements and appeals in advertising (Stewart & Kerlen, 1985).

Among the more comprehensive of the studies of perceptional factors, and one of the few to examine television advertising specifically is a study reported by Stewart and Furse (1986). It examined more than 150 executional elements and their impact on three measures of advertising performance: related recall, brand comprehension, and persuasion, within a set of 1,059 television commercials.

The Stewart and Furst study concludes that a unique product message or brand differentiating message was, by far, the most important single factor in determining both recall and persuasion, though the authors also noted that no single conventional factor appeared to account for more than a small percentage of the variance in these measures.

Furthermore, they clearly sometimes factors which exhibit a significant positive or negative association with at least one of the three measures of advertising effectiveness, and shed light on the nature of the relationships between recall comprehension, and persuasion measures.

Summary of the Studies of the Conventional Variables

There are several studies of the situations elements related to commercial effectiveness, but only seven major studies involving the aspect of conventional factors in television advertising are reviewed in this study. Two of these are proprietary issues (Mapes & Ross, 1983; McCollum & Spielman, 1979). The other five are currently available in widely disseminated journals (Haley, Richardson & Baldwin, 1984; McEwen & Leavitt, 1976; McEwen, 1993; Ogilvy & Raphaelson, 1983; and Stewart & Furst, 1984). The latter four studies include persuasion as a dependent variable.

The Ogilvy and Raphaelson (1983) study is a summary report of proprietary research conducted by Mapes and Ross (1983). The Haley, Richardson, and Baldwin (1984) study was the first step of a two part study. The McEwen (1993) study did not report the negative variables. Independently, Ogilvy and Raphaelson (1983) and Stewart and Furst (1984) found similar conventional variables with a positive impact on persuasion. On the other hand, the researchers of the four studies conclude that

executional themes which overwhelm the message are negatively related to both recall and persuasion. Thus one agrees that shorts times, lots of characters, and distracting stories are negatively related to persuasion. Only two studies (Mehrotra, 1989; Stewart & Furse, 1986) report the structural significance of their findings. Only the Stewart and Furse (1986) study was replicated. Appendix A lists the summary of studies of the executional elements related to advertising effectiveness.

Unlike other studies, Stewart and Furse do not merely examine the impact of executional elements on the three measures of advertising performance, but they also categorize the effects into new product and established product commercials. The results were further analyzed into a generation of later ads and established commercials.

In general, Stewart and Furse's findings reveal that the features related more positively to recall or comprehension of new product commercials were humor, auditory devices, demonstration of the product or use, brand promotion, and user satisfaction. Factors more positively related to new product persuasion are relevant setting, brand promotion, auditory memory devices, and convenience in use. Factors related more to positively established product persuasion involves achiever comparisons, substantive supers, and brand differentiation.

Leadership Traits Communicated in Advertising Messages

It is not sufficient, at certain years for the marketers to employ creative messages only for catching the target audience but the product can wholly first needs and wants. The competitor-focused concept should be taken into consideration as the potential strategy. Based on the premise that creative marketing has become a life-or-death

conflict, Kotz and Tjosvold (1986) evaluate the concepts of influence. Ranking, and powerful welfare suitable for corporate resolution. They declare that that our nature of conducting utility is not solving the outcome, it is sustaining, unaffording, multiplying your competitive. In short, mediating is one where the enemy is the antagonism and the outcome is the grounds to win (Kotz & Tjean, 1986, p. xi). That is, a brand must aspire to be number one in the product category; the leader brand sets the aim, leadership must not expected to be one of the critical factors adversaries should demonstrate in advertising messages.

What Is Leadership?

In his survey of leadership theories and research, Ralph M. Stogdill (as cited in Bass 1981, p.7) points out that "there are almost as many different definitions of leadership as there are persons who have attempted to define the concept." Leadership has been defined in several concepts such as leadership as a focus group process, as a personality and its effects, as a power relation, etc.

Yet, there is common agreement that leadership can be characterized as the quality of a leader or as the quality to lead. Thus, the caliber of a leader enables two broad constructs: a set of personality traits and behavior characteristics. The first approach at the attempt to identify the personal characteristics of leaders. The latter is the attempt to isolate the behavior characteristics of effective leaders. In the other words, rather than trying to figure out what effective leaders are, research in this area tries to determine what effective leaders do.

When leadership concept is applied in marketing philosophy, a leader is referred to as a brand rather than a person. Similar to a person, leadership in the terms of a market leader can be viewed from two distinct perspectives: what the brand is, and what the brand does. What the brand is or what the brand is presumed to mean, is its brand identity. The other perspective, what the brand does, is often referred to as how well a brand leads its market sector in terms of sales. In this sense, market share effectively serves to leadership.

Leadership is also one of several critical factors offered value. Bastell and Leon (1990) state that sustained leadership, which refers to the consumer's perception of leadership of the brand, is one of the brand's equity milestones. Aaker (1996), in the same vein, suggests that leadership as a supplement to the perceived quality construct as measuring brand equity. He notes that leadership has three dimensions. It reflects in part the number one position. The logic is that if enough consumers are buying into the brand concept to make it the sales leader, it must have merit. Also, leadership taps dynamism of customer acceptance, reflecting the fact that people want to be on the bandwagon and are uneasy about going against the flow. Lastly, it can also tap into innovation within a product class, that is, whether a brand is moving ahead technologically.

Leadership, as one of the main dimensions of brand strength in the Interbrand System. In this system, leadership is measured by the relative size of the market base. In the Landmark weighting scheme, leadership receives the most weight (25 points out of 100). The other six factors are stability, market, trend, support, internationality and legal protection.

Rust and Trout (1986b) describe a brand leader as in the triad or perceived in the mind of consumers. They suggest that a competing bid to build a leadership position is the consumer's mind. The winning superbrand at securing the leadership position is getting into the mind first. The brand would be respected for innovation. Thus, the essential ingredient in keeping that position is reinforcing the original concept. Consequently, everything else would be an extension of "the real thing." Rust and Trout (1986b) point out that "the real thing," like a first love, will always occupy a special place in the consumer's mind.

As communicatin can communicatin "what the brand is," leadership traits can be reported to be a unique trait advertisers can use to make the target audience perceive leadership of the brands in a probable product categories. If marketers understand what kind of leadership traits exist in the brand leaders in a particular product categories the ability to identify how brands should be communicated in advertising strategy would be expected. As a result, the brand messages in the positioning stage would be recognized

Market Positioning Theory

Although the concept of marketing positioning can be traced back to the 1950's, nuanced advertising professionals Al Rust and Jack Trout are generally credited with conceptualizing this body of thought on a wide scale basis in the 1970s (Rust, 1981). They propose a new era in the communication and marketing business which would place emphasis not only on product features and corporate image, but more importantly, on establishing a "position" in the mind of prospective customers. Rust and Trout saw

that positioning is not what you try in the product, but what you do in the consumer's mind, though various communication.

Positioning is better as a way to ensure communications will be heard in a media-saturated society corresponded to advertising noise. Using a framework of psychological understanding, Ries and Trout liken their theory on the human tendency to rank overly everything on mental ladders, as well as the Gluckman process of aligning with complexity by reducing information to its simplest elements. "When as monkeys about it, the mind is the battle ground" (Trout & Ries, 1979, p. 34). Aaker et al. (1994) concur in the same way:

A brand's positioning is a relative concept, in that it refers to a comparison assessment by the consumer of how this brand is similar to or different from the other brands the consumer wants it. These all every consumer has having a mental map of the product concept. The location of your brand in that map, relative to that of your competitors, is our priority, and the location of all the brands in that map are important by the perceptions that the consumer makes with each brand (p. 351).

Thus, according to market positioning theory the marketing leader is usually the one who shows the ladder, and the reason with be to the brand ranked in the one and only snap (Ries & Trout, 1986). They also add that it is not enough to be better than the competitor, marketers must introduce their product before someone else have chance to establish leadership.

Why Is Brand Leadership Important?

Leadership is very crucial in an psychological effects with regard to consumer behavior and in management for marketers, other on a short-term or long term basis

In the broad sensitization, the advantages of the marketing leader on brand functions and first impressions that will project a favorable image in the subsequent stages. Often, the pioneer's name is the first one that comes to people's minds whenever they think of that type of product for years afterward (Russell & Lane, 1993). Furthermore, consumers are much more comfortable with a product order that are likely known about and accepts (Sun & Tysse, 1998).

Not only do they position to the advantage in terms of psychological effects, Kim and Tysse (1999) also allege sales evidence. They point out that "[a]many shows that the first brand into the form, on the average, gets twice the long-term market share of the No. 2 brand and twice again as much as No. 3 brand. And the relationships are not easily change" (Ries & Trout, 1998, p.45). Thus, in the introductory stage, brand leaders have an advantage in establishing stability for the subsequent stages. Jones (1981) states that many brands generally continue to gain strength following their inception, but also points out that some brands follow a more cyclical pattern of increased strength followed by decay.

Market leader brands, in the competitive stage, can drive competitive norms and retain their leadership. When a follower copies a leader, it is not servicing at all. It is better described as a "me too" response. Leaders use the anything they want (Ries & Trout, 1986). As in the introductory period, a leading brand is a more stable and valuable property than a brand better down the order.

Over a period of time, a long established leading brand would have generated equity, which lends to loyalty in that brand. Furthermore, the brand leadership can be presented in the image of the line. Kim and Tysse (1989) share that the power of the

expression is derived from the power of the product, the premise that the product owns in the consumer's mind.

Leadership Trait

Since leadership is considered a central construct for a strong brand, it might be useful to study how advertisers can themselves as a advertising message. A review of the literature reveals that brand leadership can broadly comprise two concepts, that is, what the brand is and what the brand does. In addition, it indicates that brands, like people, can have their personality. It might be possible that leading brands as particular product categories have leadership trait. Thus, advertisers may communicate those traits in advertising messages to its target audience perceive the leadership of brands.

A trait is defined as "any distinguishable, relatively, enduring way in which one individual differs from others" (Guilford, 1973, p. 22). Psychologists who have studied personality descriptions typically subscribe to a "trait" approach to studying and measuring human personality and believe that every person can be calibrated on the extent to which he or she possesses certain traits (Asher et al., 1986)

While there is a long history of studies of brand traits studies of the traits of market-leader brands have rarely been investigated. It might be useful to study the findings of individual leadership trait studies in brand marketing leaders under the supposition that there are certain consumer leadership traits communicated to successful brands' advertising in a certain product category.

Several lines of evidence show that certain personality dimensions are consistently related to trait leadership effectiveness. The survey completed by Stogdill

in 1970 (as cited in Bass, 1990) was based on 163 studies of the charismaticism of leaders reported 1948 through 1970.

In the surveys, Bespell of (earlier leadership traits into six categories: physical characteristics, social background, intelligence and ability, personality, task-related characteristics, and social characteristics. Appendix C presents the findings of the studies of leadership traits. It is interesting to investigate the leadership traits which leading female demonstrate by analyzing three traits as a guideline.

The Factors Affecting Creative Strategy in Building Strong Brands

After the literature concerning creative strategies and the theoretical framework explaining how ads work are reviewed, this study can summarize the factors affecting creative strategies in building a strong brand. Regardless of environmental factors such as competition, regulation or culture, the factors influencing creative ideas involve determination of stage in the BCM, brand awareness, brand attitude, involvement, and leadership traits.

The BCM stage is the primary factor in determining brand image/position. In the introductory stage, marketers should start with a quality product and then build a brand image that creates a positive consumer (perception or image).

Brand awareness is also an important factor in building strong brands because a basic communication task in which advertising excels is creating awareness. Awareness can be particularly crucial when the goal is to stimulate a trial purchase perhaps of a new product. The Rossiter-Percy Grid posits brand awareness as a necessary precursor to brand attitude. For a new product, brand awareness is the initial communication

objectives of advertising. There is testimony (Research Systems Corporation, 1991) that recall, when clustered together with motive weight, is a good predictor of the awareness which will be generated in the target place over time for a new brand.

How advertising works also depends on low or high involvement emotions because involvement affects the psychological processes of a consumer. As theorized in the ELM, people are most likely to process centrally when both motivation and ability are high when effort at low peripheral processing is more likely. To low involvement situations, it may be more appropriate to create ads which tie awareness and change brand attitudes through transactional liking and credibility while in high involvement instances, it may be better for ads to provide strong "reason why" like brand or superior.

The fourth factor is brand attitude. The FCB Grid and the Rossiter-Percy Grid dimensionalize attitudes in terms of whether they are based on affect or cognition. The FCB Grid demonstrates between affect and cognition based attitudes using the "think-feel" dimension. The Rossiter-Percy Grid distinguishes between cognition and affect attitudes by discriminating between "the purchase motives which cause the attitude to form centrally" (Rossiter et al., 1991). Both choosing grids recommend matching the advertising appeal to the attitude basis. For products based on which attitudes are based primarily on affect, emotional appeals would be most effective, using affective appeals. Conversely, when attitudes are based primarily on cognition, cognitive formulations. advertisers should use informative appeals.

To be successful at the introductory stage, a brand must try to be a leader in a product category. Advertisers should make the target audience perceive leadership in the

trand. The leadership traits are expected to be the important variables in advertising messages.

Hypotheses

The purpose of this study is to examine how the advertising of brands transitions or matures in the certification stage. This study operated under the assumption that if every brand followed the recommendations of the creation strategies found in a creation of the literature, such as advertising glittering gods and extensional variables related to advertising effectiveness, then there must be other certain variables which differentiate brand messages.

For comparative purposes, this calls year commercials of one beer brands were analyzed against the brands' first year of analysis in the format in which advertising content differentiated brand message. Determining which most messages and creation strategies differentiate brand messages in the articulation stage will help marketers and creative people to position new brands with potentially successful futures.

It was predicted that creative strategies used by successful brands will be different from those used by less successful brands. The following hypotheses have been developed:

H1 There will be a relationship between main-message typology and success of brands.

H2 There will be certain executional variables which differentiate advertising messages of successful brands from those of less successful brands.

43   There will be certain leadership traits which differentiate advertising

messages of successful brands from those of less successful brands.

CHAPTER 3

METHODOLOGY

Research Design

This study was conducted using the content analysis method in order to test the proposed hypotheses. This method was chosen because it allows researchers to uncover and categorize the underlying themes, values and perspectives which are contained in the sheets of analysis (Kang, Kara, Laskey & Seaton, 1993). It also helps researchers better understand and investigate advertising messages systematically and objectively. Researchers can triple these findings in the execution of the product positioning and to be in the advertising strategies of management's brands.

Commercials of richest brands on a particular product category were selected with which that commercials of each brand were content analysed by coders. Then, data analysis was executed to investigate the differences in creative strategies of individual brands. This analysis would investigate the three major dimensions of the use of primary strategies: message strategies, executional devices, and marketing tones.

After the individual brands were descriptively analysed, they would be grouped into two sets: successful brands and less successful brands. The results of the content analysis of the commercials of the two sets of brands could help researchers explore which variables in television commercials differentiate brand messages and contribute to success of brands.

Interpersonum

The uppermost therapist for this study was divided into three uppermost marriage strategies, emotional elements and leadership team. In the first section, Laskey at (1993) original instruments of three strategies typology were used because the Interhand scores reveals that the typology not only syntax to be mutually exclusive and unharmonized this seems to promise reliable classification results. A later theme uncovered changes were noted.

The second section involves emotional conflict. The emotional variables were obtained from the predictors of comprehension and perception of new product consumers analyzed in the study of Sisters and Peters (1986). Similar to the term message typology, the scores of literature estimates that the study is comprehensive and uses a large set of multiples. It is more reliable and valid to use variables from the results of Sisters and Peter's study as guidance for this research. Variables related to recall construct were not included in this study because emotional research shows that there is another interaction between recall and intention of perception over a positive associations between recall and silks (Anker et al., 1994). In contrast, there is substantial evidence finding perception consistent with silks (Anker et al., 1990). Variables related to only comprehension and perception were analyzed. Appendix B presents the emotional variables associated with Comprehension and Perception as predicted for new products to Sisters and Peter's study.

The leadership team was last measured using the survey completed by Stupill in 1972 (as cited in Bass, 1990) and used as a guideline to test leadership traits communicated in advertising. This leadership team as Stupill's survey style based on

163 studies of the characteristics of leaders operated from 1948 through 1970. Accordingly, it represented substantially unrealistic results. For the purposes of this study, most texts not appropriate for assessing board leadership were excluded. Those texts were not appropriate at governing, length, weight, education, social status, mobility, and administrative ability.

Core Book and Questionnaire

The main message section defines the first main message categories, informational and transformational, followed by the definitions and rules for coding the subcategories of each message category.

There are twelve categories of variables with identical core names in the measurement variable names. Definitions of each item were derived from the study of Bennett and Favor (1981).

In the last section there were no definitions of leadership item given to leaders. The primary reason is that core had defined board leadership item below. Coders were encouraged to rate their own mental images for each item.

Product Category and Brand Selection

Commercials of six brands of beer were selected from the previous research conducted by Bloxson (1994). Beers were selected as product category because they are considered to be low involvement products in which image advertising has been shown to be effective with.

choices were selected based on availability of sales information and upon whether a suitable match could be found for comparison. Matches were determined by selecting a closest competitor within the specialized beer category. By matching brands it was hoped that meter differences between promotion types and the number of a brand would be revealed.

The six paired brands included in this study were Red Six and Anheuser, El Smith and Sleep it, and Michelob Golden Draft and Miller Genuine Draft. Each pairing belong to a different subcategory of the product category. Red Six and Anheuser are considered premium priced "hot" beers. El Smith it and Sleep it are unmarked premium priced non-alcoholic brews. Michelob Golden Draft and Miller Genuine Draft are considered "draft" beers from the premium priced category.

Codes and Training

Three graduate students served as judges for this task. The researcher was not included. According to Davis (1995), individuals involved in research design and data analysis should not with the advertising content. "Probably the worst position of the content analysts is when the consequence develops for receiving instructions and applies them all by himself or with the help of a few close colleagues and then relieves independent verificatory checks" (Kappenfeld, 1980, p. 74). Consideration was also given to minimizing orders to the coding decisions. In a training session, the coders were

concealed in content analysis commercials in each section of the questionnaire: truth message typology, emotional variable, and leadership traits.

In the mass message section, the codes were instructed to first decide which of five general categories a commercial fit into and then decide the specific emotional type classified within the subcategories of the chosen general category. Once a commercial was classified into a general category, the number of possible subcategories was greatly reduced.

In the emotional variable section, codes were asked to rate how well each commercial performed within each variable on a scale of 0 to 5, where 0 was "not at all" and 5 was considered to "excellent" performance. The variables pertinent to testing and restoring factors in this section were analyzed by the researcher.

In the last section, leadership traits, 18 human leadership traits were applied to investigate whether leadership traits existed in commercials. Coders were asked to rate how well a given trait demonstrated each man in the commercial. As in the emotional variable section, a scale of 0 to 5 was employed. In the leadership trait section, coders were informed that there are no "right" or "wrong" answers, only different personality types.

The codes were allowed to complete the questionnaire alone and on their own, instructions were given for viewing the commercials as many times as necessary so that coders could dimultaneously answer all questions. Coders were encouraged to keep two of the questions the one heard before moving on to the next.

Pretesting was conducted before the coding process. One commercial used in pretesting was also in the test category, but was not the one of the brands used in the

study. The primary purpose of pretesting was to help the researcher improve category
system structure, category definitions, and coding instruments and procedures. The
secondary purpose was to familiarize coders with the coding procedure.

Intercoder Reliability

The intercoder reliability check was calculated by using the formula of Perreault
and Leigh (1989). Their formula, analysis of reliability differences which rests on the
number of classification discernment discretions, calculates it (intercoder reliability) as

$$I_r = q/(n - 1) / (1/[(Q - 1)/Q])^{1/2}$$

where

I_r is the number of coded items on which the coders agree,
n is the number of subjects,
Q is the number of coding dimensions.

The intercoder reliability was computed for each pair of coders for each section
in the mass message system; the reliability was checked for both mass message category
and message subcategory for overall etc. Its customized variable and leadership was
assigned and reliability check was computed for each of.

Using the above formula, the intercoder reliabilities in each section are shown as
the following tables

Table 3.1 presents the intercoder reliability of message typology in overall
submessages. The results from Table 3.1 reveal that there is no difference among the
results derived from three pairs of coders. Table 3.1 presents the intercoder reliability of
leadership by pairs of coders and bounds.

Table 3-1

Interceder Reliability by Pairs of Coder and Message Typology

Message Typology	Coder 1 and Coder 2	Coder 2 and Coder 3	Coder 1 and Coder 3
Main Category	0.00	9.43	8.49
Subcategory	0.00	7.58	0.58

As shown in Table 3-1, the main category and subcategory produced the least intercoder reliability for the case of coder 1 and 2, followed in order by the pair of coder 1 and coder 3, and the pair of coder 2 and coder 3.

Table 3-2 shows the intercoder reliability of transitional elements by pairs of coders and liquids.

Table 3-2

Intercoder Reliability of The Transitional Varieties

Acts	Coder 1 and Coder 2	Coder 2 and Coder 3	Coder 1 and Coder 3
Not his	0.73	0.73	0.69
Hildr Greene Droll	0.59	0.68	0.82
Sharp' s	0.59	0.60	0.82
Joe Bean	0.50	0.75	0.88
Miracle Golden Droll	0.64	0.00	0.58
O'Doul's	0.20	0.73	0.73

Table 3-3 reveals that the intercoder reliability check stemming from the pair of coder 1 and coder 3 provides the strongest reliability followed in order by the pair of coder 1 and coder 2, and the pair of coder 2 and coder 3.

Table 5.1

Interrater Reliability of Leadership Traits

Ads	Coder 1 and Coder 2	Coder 3 and Coder 2	Coder 3 and Coder 1
Bud Ice	0.14	0.48	0.79
Miller Genuine Draft	0.60	0.60	1.23
Skyy's	0.14	0.14	0.52
Jim Bean	0.00	0.00	0.00
Macintosh Golden Draft	0.00	0.00	0.53
Q-Bend s	0.00	0.20	0.00

The reliability checks reveal that, overall, the results from the pair of coder 1 and coder 3 show the sufficient reliability more than the pair of coder 1 and coder 2. In the pair of coder 1 and coder 3. The research would exclude the data coded by coder 2. The data coded by only coder 1 and coder 3 would be analyzed.

Roll-out Year Sales Information and The Success of Brandy

The information of beer brands and their roll-out year sales derived from the research of Harrison (1996) were used in this study. For comparative purposes, the six beer brands were split into successful brands and less-successful brands according to their sales and market share at their roll-out year.

Roll-out Year: Millions of Barrels Produced and Percent of Sharing

Brands were measured by sales information. This measurements used were the millions of barrels and the percent market share produced by each brand during their roll-out year. Table 4-1 shows the millions of barrels produced for individual brands and the millions of barrels produced by the industry during each roll-out year. The percent of market share were calculated by dividing the millions of barrels produced by the individual brands by the total share information produced by the individual brands. The market share information is shown in the Table 4-2.

The success ranking remained unaltered for both millions of barrels produced and market share. Red Ice had the most favorable roll-out year followed in order by Miller Genuine Draft, Sharp's, O Brad's, Michelob Golden Draft, and Icehouse. 3.

should be noted that during the sell-out year, Morholm's Golden Brush did not have national distributors.

Table 4-1

Brand Roll-out Years and Millions of Barrels Produced

Beer Brand	Rollout Year	Millions of Barrels	Total Millions of Barrels for Industry in Roll-out Year
Bud Ice	1994	2.2	196.4
Icehouse	1993	8.1	197.2
Morholm Golden Brush	1993	8.2	194.2
Miller Genuine Draft	1986	1.5	191.9
O'Neal's	1990	3.9	199.1
Sharp's	1990	0.9	199.1

(Hoovers, 1996)

Table 4-2

Roll-out Year Percentage of Market Share

Beer Brand	Rollout Year	Total Market Share
Bud Ice	1994	1.10
Icehouse	1993	8.00
Morholm Golden Brush	1993	8.10
Miller Genuine Draft	1986	8.63
O'Neal's	1990	0.15
Sharp's	1990	0.20

(Hoovers, 1996)

Successful Versus Less-Successful Brands

After brands were ranked in order of success, the random student share was calculated to locate those top two groups consisting of "Successful" and "Less-Successful." The net/net percentage of market share for the top brands was 0.1530.

Table 4-3 shows both the "successful" brands and their percentage of market share. The "less-successful" brands and show percentage of market share are presented in Table 4-4.

It is important to note that each competitive pairing of brews by category was split between the two categories of success. From the "tier" beer category, Bud Ice had a higher percentage of market share than Icehouse during an expensive cellout year. In the premium "Draft" category, Miller Genuine Draft's cell-out year was more successful than the roll-out year for Michelob Golden Draft. In the Non-Alcoholic category, Sharp's roll-out year was more favorable than O'Doul's.

Table 4-3

Successful Brands and Percentage of Market Share

Successful Beer Brands	% of Market Share
Bud Ice	.135
Miller Genuine Draft	.10
Sharp's	.09

(Marcus, 1996)

Table 4-4

Less-Successful Brands and Percentage of Market Share

Less-Successful Brands	% Market Share
Kelloram	37
Multculi Golden Dork	22
D'Orsci's	16

(Hamun, 1976)

After determining firebrands' success according to measures of value and market share, the contents of the individual commercials of successful brands and less-successful brands were continually analyzed to interrogate how they differed on the axes of three creative strategies: message strategies, resources, and leadership characteristics.

Message Strategies and The Success of Brands

Mass Message Strategies

Table 4-5 presents the mass message categories of the commercials of successful brands coded by individual reviews.

As shown in Table 4-5, codes 1 and codes 1 consistently spanse that Miller Genuine Draft and Shary u used informational strategy and transformational strategy respectively. There was disagreement on Red let's strategy. There was no overall agreement on the mass message category of successful brands' commercials.

Table 4-6 presents the message subcategories of the successful brands commercials to coded by the review.

Table 4-5

Successful Brands by Main Message Component and Brand

Successful Brands	Main Language		Total
	Coded1	Coded2	
Red Sea	Informational	Transformational	Mix
Miller Genuine Draft	Informational	Informational	Informational
Sharp's	Transformational	Transformational	Transformational
Total			Mix

Table 4-6

Successful Brands by Message Subcategories and Brand

Successful Brands	Subcategories		Total
	Coded1	Coded2	
Red Sea	Hyperbole	Broad Image	Mix
Miller Genuine Draft	Impart	USP	USP
Sharp's	Emo Generic	User Image	Mix
Total			Mix

As revealed in Table 4-6, Miller Genuine Draft was consistently coded "Unique Selling Proposition." However, coders disagreed on the strategies of Red Sea and Sharp's. There was overall agreement on the message subcategory of the successful brands generally.

Table 4-7 presents the most message categories of ten less-successful brands commercials coded by coders.

Table 4-7

Less Successful Brands by Mean Message Categories and Brands

Less Successful Brands	Mean Category		Total
	Code d	Code e	
Ice House	Informational	Transformational	Informational
Mcintosh Golden Draft	Transformational	Transformational	Transformational
G Brod's	Informational	Informational	Informational
Total			

Table 4-7 indicates that Mcintosh Golden Draft and G Brod's were unanimously coded as transformational strategy and informational strategy respectively. There was overall disagreement on Ice House. There was no agreement on mean message category of the less-successful brands' commercials.

After the description mean strategies of individual brands were listed, the study investigated whether mean message strategies were statistically correlated to the amount of beer sold. Table 4-8 presents the distribution of the mean message strategies of the successful brands and less successful brands as coded by the raters.

Table 4-8 indicates that the frequency of message categories, Informational and Transformational overlapping used by successful brands equaled those used by the less-successful brands. A chi-square test at the 0.05 significance level was used to test the correlation between the mean message category and the amount of the brands. The results reveal that the computed chi-square equals 0.4, while the critical chi-square equals 3.84.

Table 4-6

The Distribution of Mass Message Categories for Successful and Less-Successful Brands

Brands	Infomercial	Transformational	Total
Successful Brands		3	6
Less-Successful Brands	3		6
Total	6	6	12

Since the composed value, 4.0, is smaller than the critical chi-square: the difference between the observed and expected results is too large enough to reject the hypotheses of independence at 0.05 significance level. Thus, there is no statistical relationship between the mass message category and the success of brands.

Message Subcategory Strategies

Table 4-6 presents the message subcategories of successful brands' commercials as coded by the coders.

As revealed in Table 4-6, Miller Genuine Draft was associated under "Unique Selling Proposition." Corona disagreed on the strategies of Bud Ice and Sharp's. There were no overall agreement on the message subcategory of the successful brands' commercials.

Table 4-10 presents the message subcategories of the less-successful brands' commercials as coded by the coders.

Table 4-9

Successful Brands in Message Subcategories and Brands

Successful Brands	Subcategory		Total
	Color#1	Color#2	
Bud Ice	Hyperbole	Broad Image	USP
Myhrkib Golden Draft	USP	USP	USP
Sharp's	One Dimension	User Image	Info

Table 4-10

Less Successful Brands in Message Subcategories and Brands

Less Successful Brands	Subcategory		Total
	Color#1	Color#2	
Ice House	Preemptive	Broad Image	Info
Myhrkib Golden Draft	User Image	User Image	User Image
O'Doul's	Preemptive	Generic Info	Info

Myhrkib Golden Draft was unanimously coded "User Image" in image. Coders disagreed on how hedonic and O'Doul's used creative strategies. There was no overall agreement on the message subcategory of the less successful brands' commercials.

After the message subcategories of the individual brand were listed the distribution of the message subcategories of the commercials used by successful brands

and later successful brands were analyzed and the results are shown in Table 4-11. It is noted that "Cost Image" and "Brand Image" strategies were collapsed into "Image" strategy.

Table 4-11

The Distribution of Message Subcategories for Successful Brands and Less-Successful Brands

Brands	V/IP	Image	Others	Total
Successful Brands	3	2	3	8
Less-Successful Brands	0	3	3	6
Total	3	5	5	13

The results imply there are no differences caused by the use of the two message strategies between the successful brands and the less-successful brands. Table 4-9 reveals that the unique selling proposition strategy received or successful brands more than in the less-successful brands. The memorization of the less-successful brands used the image strategy more than those of the successful brands.

Because the unique selling point strategy seems to be opposite of the image strategy. Firstly, the relationship of every message subcategory and the success of the brands may reveal interesting results. Firstly, the square root was employed to investigate the correlation between the message subcategory and the success of the brands. The results indicate that the compound chi-square equals 3.89, while the critical chi-square equals 5.99.

Since the computed value, 7.39, is smaller than the critical chi-square, the difference between the observed and expected results is not large enough to reject the hypothesis of independence at 0.05 significance level. Thus, there is no statistical relationship between average advantages and scores of breaks.

The Dimensional Variables and The Scoring of Breaks

In order to investigate how individual breaks demonstrated occasional variation in their incremental strength, the mean of each element value was calculated and shown in Table 4-12.

Table 4-12

The Means of the Transformed Variables by Breaks

Dimensional Variables	Successful Breaks			Less-Successful Breaks		
	Red Sox	Miller	Short's	Extreme	Wilde	O'Vita
1. Price	9.0	9.0	8.0	9.0	9.0	9.0
2. Value	8.0	8.0	9.0	9.0	8.0	9.0
3. Quality	9.0	8.0	9.0	5.0	8.0	9.0
4. Economy/savings	9.0	9.0	8.0	9.0	9.0	9.0
5. Dependability	8.0	5.0	5.0	3.0	9.0	5.0
6. Sensory refinement	9.0	9.0	9.0	5.0	9.0	9.0
7. Aesthetic charm	8.0	5.0	9.0	5.0	5.0	9.0
8. Component	9.0	3.0	5.0	3.0	5.0	5.0
9. Marketability	9.0	5.0	5.0	3.0	9.0	5.0
10. Packaging	9.0	8.0	9.0	9.0	9.0	9.0
11. Guarantee	9.0	5.0	5.0	0.0	9.0	5.0
12. Customer service	9.0	3.0	5.0	3.0	9.0	5.0
13. Fashion/health needs	8.0	8.0	9.0	5.0	8.0	9.0
14. Independent research results	0.0	0.0	3.0	0.0	0.0	0.0
15. Company-sponsor research results	0.0	0.0	0.0	0.0	0.0	0.0

Table 14-13-continued

Emotional Variables	Successful Brands			Less Successful Brands		
	Nacrim	Miller	Single's	Robinsons	Viking	O'Brian
10 Research results/has committed issues	0.0	0.0	0.0	0.0	0.0	0.0
11 Team size	1.3	0.5	0.3	0.3	0.5	0.3
12 Company image	1.3	1.0	0.3	0.3	0.3	0.0
13 Results of exorg	0.3	0.5	0.0	0.3	0.5	0.0
14 Geographical distribution	0.0	0.0	0.0	0.0	0.0	0.0
15 Superiority claim	0.0	0.5	0.5	0.3	0.3	0.5
16 Commitment to use	0.0	0.0	0.0	0.0	0.0	0.0
17 Special offer or event	0.0	0.0	0.0	0.0	0.0	0.0
18 Internal guarantee	0.0	0.0	0.0	0.0	0.0	0.0
19 Use occasion	0.0	0.3	0.3	0.3	0.3	0.3
20 Product vs niche branded	0.0	0.3	0.0	0.0	0.0	0.0
21 Consumer manufacturing a satisfied	0.3	0.3	0.3	0.3	0.3	0.3
22 Brand extent	0.0	0.0	0.0	0.0	0.0	0.0
23 Brand names stabilities product branded	0.0	0.5	0.3	0.0	0.0	0.0
24 Growing chart	0.0	0.3	0.3	0.0	0.3	0.0
25 Moments of happiness	0.0	0.0	0.0	0.0	0.0	0.0
26 Attributes of reproduces on major brand	0.0	0.0	0.0	0.0	0.0	0.0
27 Senior level	0.0	0.0	0.0	0.0	0.0	0.0
28 Corelian appeal	1.3	1.3	1.0	0.3	0.5	0.3
29 Sales appeal	0.0	0.0	0.0	0.0	0.0	0.0
30 Organistics appeal	0.0	0.0	0.0	0.0	0.0	0.0
31 Social appeal	1.3	0.5	0.3	0.3	0.3	0.3
32 Brand aesthetics	1.0	1.0	0.3	0.3	0.3	0.3
33 Brand appeal	0.0	0.0	0.0	0.0	0.0	0.0
34 Informations on self-reduce	0.3	0.3	0.3	0.3	0.3	0.3
35	0.0	0.0	0.0	0.0	0.0	0.0
36 Achievement	0.3	0.3	0.3	0.3	0.3	0.3
37 Entitlement	0.0	0.0	0.0	0.0	0.0	0.0
38 Consumeristic	0.0	0.0	0.0	0.0	0.0	0.0
39 Pretty self	0.3	0.3	0.3	0.3	0.3	0.3
40 Historicisms	0.0	0.0	0.0	0.0	0.0	0.0
41 Wholeness/wealthy	0.0	0.3	0.0	0.0	0.3	0.0
42 Technological	0.0	0.0	0.0	0.0	0.0	0.0

Table 4-11 continued

Emotional Variables	Successful Brands			Less-successful Brands		
	Stad Ice	Miller	Sharp's	Boheme	Millie	O'Dea
Conservative	0.6	3.3	3.1	0.0	5.0	4.0
Old Fashioned	0.0	0.0	0.0	0.0	0.0	0.0
Homely/Down to earth	0.0	2.5	3.0	0.0	0.0	1.0
Unreliable/Trust	2.5	0.0	3.0	5.0	0.0	1.0
Traditional	2.0	1.5	3.0	0.0	0.0	2.0
Contemporary	2.5	1.5	2.0	0.0	5.0	2.0
Refreshing	0.0	2.5	3.0	0.0	0.0	2.0
Natural/Wholesome	2.0	1.5	2.0	0.0	0.0	2.0
Glamorous	0.0	2.0	2.0	0.0	5.0	1.0
Masculine	2.0	1.0	2.0	0.0	0.0	2.0
Suspenseful	0.5	1.0	0.0	0.0	0.0	1.0
Royal/Elegant	0.5	2.0	3.0	0.0	5.0	3.0
Heroic comparison with other product	0.0	0.0	0.0	0.0	0.0	0.0
Provincial/Urban	0.0	0.0	0.0	0.0	0.0	0.0
Sensual/Desire	0.5	0.0	0.0	0.0	0.0	0.0
Music a major element	3.0	2.5	3.0	5.0	5.0	3.0
Patriotic/National	0.0	0.0	0.0	0.0	0.0	0.0
Direct comparison with other product	0.0	0.0	0.0	0.0	0.0	0.0
Informational advertising message	3.5	3.5	3.0	5.0	5.0	3.0

Table 4-13.

Timing and Counting Variables by Brands

Functional Variables	Successful Brands			Less-successful Brands		
	Stad Ice	Miller	Sharp's	Boheme	Millie	O'Dea
1. Turn of package	1	0	0	0	0	1
2. Times of brand name mentioned	3	4	3	6	7	12
3. Time of brand/product produced	4	4	4	2	3	4
4. Length of commercial	15	30	30	30	20	30
5. Times of brand name shown	4	6	3	6	5	3

Table 4 – 13 also shows the timing and counting were used in each of the successful brands, and the non-successful brands' ecommercials.

The most of each variable evaluates that individual brands demonstrated elements in their commercials differently. The next step was to find how differently the successful brands communicated their ecommercial elements as compared to the non-successful brands.

After the mean scores of the ecommercial variables of each commercial were compared, the ecommercials were recoded into two independent groups: successful brands and less-successful brands. An interaction sample t-test was used to see if successful brands' ecommercials and less-successful brands' resulted in the same mean rating levels. A 95% of confidence interval was used to determine the confidence level. In this study, P value of 0.05 or below are considered statistical significance.

Table 4–14 lists the ecommercial variables present in neither the successful brands nor the less-successful brands' ecommercials.

As shown in Table 4–14, information about price, recompliancange, availability guarantee, independent research each company sponsor research result, research results from an unidentified source, welfare, and strong branded appeals, graphic styling and direct comparison with other products did not exist in any of the ecommercials.

Table 4–15 presents the mean scores of the ecommercial variables that had no statistical significance (P > 0.05) in the successful brands' and the non-successful brands' ecommercials. The variables are ranked by their P values

Table 4.14

The Examined Variables Coded as "Not Proven" in Age of the Ads

Examined Variables	Mean		P value
	Successful Ads	Less Successful	
1. Proven	0	0	0
2. Dominant Savings	0	0	0
3. Readability	0	0	0
4. Guarantee	0	0	0
5. Independent Research (cont.)	0	0	0
6. Company sponsor research (cont.)	0	0	0
7. Benefits from unintended source	0	0	0
8. Graphic Display	0	0	0
9. Welfare Appeal	0	0	0
10. Other Companies not-color products	0	0	0
11. Unsophisticated	0	0	0

Table 4.15

The Examined Variables that are Not Statistically Significant (P < 0.05)

Examined Variables	Mean		Mean Difference	P value
	Successful Brands	Less Successful		
1. Company manufacturing product is classified	1.50	1.167	0.333	1.000
2. Independent Research/relationship readership	1.000	1.000	0.000	1.000
3. Results of survey	2.333	2.500	0.167	1.000
4. Board self	2.167	1.500	0.667	1.000
5. Repayment appeal	2.167	2.500	0.333	1.000
6. Modified Contemporary	1.667	1.333	0.333	1.000
7. Self-esteem	2.000	2.333	0.333	1.000
8. Life centrism	1.833	1.500	0.333	1.000
9. Environment friendliness	2.167	1.833	0.333	1.000
10. Time product is on screen	7.333	7.000	0.333	1.000
11. Continuity of appeal	1.333	1.500	0.167	1.000

Table 18 (continued)

Environmental Variable	Mean		Mean Difference	P value
	Successful	Less Successful		
15 Homelike hygiene, slogan, or convenient	3.467	4.300	-0.133	3.434
16 Student fixtures	2.167	1.233	0.933	0.121
17 Bogey flux living	2.300	2.333	-0.033	0.914
18 Cool bid back	2.267	2.367	-0.100	0.745
19 Purchase in trade market	2.133	2.867	-0.733	0.071
20 Industrial authenticity	1.800	1.867	-0.067	0.774
21 Number of Hennessy storage	2.333	2.133	0.200	0.591
22 Investment someone staying	2.633	2.600	0.033	0.914
23 Fresh and oppose	4.500	4.233	0.267	0.444
24 Have a copy entered	1.967	1.800	0.167	0.644
25 Total package or set content	3.133	3.233	-0.100	0.760
26 Annual appeal	2.567	3.100	-0.533	0.152
27 Coat's radio phone indicators	1.933	1.833	0.100	0.744
28 Character wind image of store	3.700	3.367	0.333	0.326
29 Quality	4.633	4.500	0.133	0.526
30 Beauty ill limitation	2.433	2.433	0.000	1.000
31 Warehouse Inventory	2.100	2.167	-0.067	0.804
32 Dazzle and store or in access	2.467	2.367	0.100	0.760
33 Constancy, mobility or ingredients	2.967	3.467	-0.500	0.159
34 Glamorous	2.167	2.167	0.000	1.000
35 Regional mark or social	1.900	1.967	-0.067	0.804
36 Board some conform product	3.400	3.367	0.033	0.914
37 Guarantee	3.733	3.900	-0.167	0.619
38 Innovation	3.133	3.333	-0.200	0.544
39 Aesthetic class	2.467	2.600	-0.133	0.644
40 Church offer or court	1.667	1.600	0.067	0.774
41 Company image or reputation	3.900	3.767	0.133	0.619
42 Vignettes	1.833	1.900	-0.067	0.774
43 Shop value	2.367	2.233	0.133	0.644
44 Pollery amusingoutmoststore	3.567	3.567	0.000	1.000
45 Reinforcement	1.900	1.833	0.067	0.804
46 Reaching igged	2.133	2.333	-0.200	0.544
47 Old-fashioned nostalgic	1.967	2.100	-0.133	0.644
48 Store convenient	3.300	3.367	-0.067	0.804
49 Number of sub	2.233	2.100	0.133	0.644
50 Nearest loggia or logo or one	1.933	1.867	0.067	0.774
51 Comfort speed	3.600	3.533	0.067	0.804

The P values of the variation shown in Table 4-15 mean relatively low and isolated statistical significance. This result indicates that these data fail not significantly differences the numericals of the numerical/ brands than those of the less successful brands.

Table 4-14 presents the mean scores of the motivational variables that are significantly greater (P < 0.01) in the successful brands and the less successful brands countmercials. The variables are related to their mean differences

Table 4-16

The Emotional Variables that Separate the Significant (P < 0.01)

Emotional Variable	Mean			Mean	F-value
	Successful	Less successful			
1 Superiority claim	2.167	2.500	2.167	0.933	
2 Technological feature	3.167	2.000	2.167	0.912	
3 Suspense/it	2.000	2.100	2.000	1.454	
4 Humor	2.500	2.167	2.167	2.211	
5 New product or new improvement or what features	1.667	1.500	1.167	0.514	
6 Value	2.500	1.000	1.500	1.000	
7 Safety appeal	1.333	1.113	1.000	0.507	
8 Convenience claim	1.100	0.667	1.000	0.953	
9 Warm and caring	1.000	0.553	0.957	0.957	
10 Control words	0.900	1.167	1.100	1.500	
11 Packaging	0.500	1.000	1.500	1.000	

As shown in Table 4-16, the P value of these variables was relatively high, and statistically meaningful. This first eight variables were significantly demonstrated in the commercials of the successful brands. The last three variables seemed significantly in the commercials of the less successful brands. It is important to note that the variable

Length of commercial² had a F value of 0.614. It was reduced because there were too few commercials to conclude that the length of commercial can affect the advertising strategy of the brands.

Leadership Traits and The Success of Brands

Similar to the investigation of the commercial variables, Table 4-17 shows the means of leadership traits portrayed in each of the successful brands' and the two successful brands' commercials.

After the means of leadership traits of each commercial was computed, the commercials were reached into two independent groups: successful brands and less successful brands in order to investigate how differently each group communicates leadership traits in its commercials. An independent-sample t-test was used to test whether the successful brands' commercials and the less successful brands' reached in the mean score rating levels of leadership traits.

Table 4-18 indicates the mean of leadership traits that was not significantly present ($P < 0.05$) in the successful brands' and the less successful brands' commercials. The variables are ranked by their P values.

The P values of the variables shown in Table 4-18 were relatively low and they were not statistically significant. They did not make the successful brands differentiate from the less successful brands.

Table 4-19 shows the mean of leadership traits significantly present ($P < 0.05$) in the successful brands' and the less successful brands' commercials. The variables are ranked by their mean differences.

Table 4 - 15

The Misuse of Leadership Traits by Jewels

Leadership Traits	Successful Jewels			Less Successful Jewels		
	Deal lot	Hither	Shop's	Softness	Maddox	O Dep
1. Activity, energy	0.0	0.6	2.0	0.0	1.0	2.0
2. Intelligence	0.0	2.5	3.0	0.0	2.0	3.0
3. Judgment	0.0	1.5	3.0	0.0	2.0	3.0
4. Knowledge	1.0	1.6	3.0	0.0	2.0	3.0
5. Fluency of speech	1.0	1.6	3.0	1.0	2.5	3.0
6. Adaptability	1.0	2.5	3.0	1.0	2.0	3.0
7. Adjustment	2.0	2.5	3.0	0.0	1.0	3.0
8. Aggressiveness	2.0	2.5	3.0	1.0	2.0	3.0
9. Alertness	4.5	2.5	3.0	1.0	2.0	2.0
10. Ascendance	1.0	2.5	3.0	1.0	2.0	3.0
11. Emotional balance	1.5	2.0	4.0	1.0	1.5	3.0
12. Enthusiasm	2.5	2.0	3.0	1.0	2.0	3.0
13. Extroversion	0.0	2.5	3.0	0.0	2.0	3.0
14. Independence	2.0	2.5	3.0	1.0	2.0	3.0
15. Objectivity	0.0	4.5	3.0	1.0	2.0	3.0
16. Originality, creativity	0.5	4.0	3.0	2.0	2.0	3.0
17. Personal integrity	0.0	2.5	3.0	0.0	2.0	3.0
18. Resourcefulness	2.0	2.5	4.0	0.0	1.0	3.0
19. Self-confidence	1.0	2.5	4.0	0.0	2.0	3.0
20. Strength of conviction	1.5	2.5	3.0	0.5	2.0	3.0
21. Tolerance of stress	3.0	3.6	4.0	1.0	2.0	3.0
22. Drive to achieve	1.0	1.5	3.0	0.0	2.0	3.0
23. Drive for responsibility	0.0	2.0	3.0	0.0	1.0	3.0
24. Expertise, technical skills	2.5	4.0	3.0	2.0	2.0	3.0
25. Persistence against obstacles	0.0	2.5	3.0	0.0	2.0	3.0
26. Sociability, interpersonal skills	2.0	2.5	4.0	1.0	2.0	3.0
27. Administrative ability	0.0	2.0	3.0	0.0	2.0	3.0
28. Task competence	2.5	2.5	3.0	0.0	2.0	3.0
29. Attractiveness	0.0	2.0	3.0	0.0	2.0	3.0
30. Cooperation, cooperativeness	1.0	2.5	3.0	0.0	2.0	3.0
31. Assertiveness	1.0	2.5	3.0	1.0	2.0	3.0
32. Diplomacy, tact	0.0	2.5	3.0	0.0	2.0	3.0
33. Psychology prestige	1.0	2.0	3.0	1.0	2.0	3.0
34. Business management skills	2.0	2.5	4.0	1.0	2.0	3.0
35. Supervisory and interpersonal skills	0.0	2.5	4.0	1.0	2.0	3.0

Table 4.14

Leadership Traits that are Not Reasonably Significant (P < 0.05)

Leadership Traits	Mean		Mean Difference	P value
	Reasonably	Less-Reasonably		
1. Emotional balance, control	2.813	1.667	1.147	1.000
2. Adjustment, normality	2.750	1.833	1.167	1.000
3. Extroversion	2.833	1.500	0.943	1.000
4. Originality, creativity	2.667	1.667	1.000	1.000
5. Objectivity, tough-mindedness	2.750	1.583	1.167	1.000
6. Consistency, firmness	2.833	1.833	1.000	1.000
7. Accurateness, sharpness	2.583	1.833	0.750	1.000
8. Enthusiasm	2.833	1.833	1.000	1.000
9. Industry, industriousness	2.667	1.667	1.000	1.000
10. Adaptability	2.667	1.500	1.167	0.313
11. Tolerance of stress	2.583	1.583	1.000	0.313
12. Social participation	2.500	1.583	0.917	1.000
13. Introversionness	2.833	1.667	1.167	1.000
14. Self-confidence	2.833	1.500	1.333	0.313
15. Ascendancy	2.667	1.583	1.083	1.000
16. Aggressiveness, assertiveness	2.583	1.833	0.750	1.000
17. Personality	2.750	1.583	1.167	1.000
18. Vision in relation	2.667	1.500	1.167	1.000
19. Enterprise, initiative	2.583	1.667	0.917	1.000
20. Decisiveness	2.833	1.667	1.167	0.313
21. Popularity, prestige	2.667	1.583	1.083	1.000
22. Intelligence	2.750	1.583	1.167	1.000
23. Responsibility on the group of individual	2.583	1.667	0.917	1.000
24. Originality	2.833	1.583	1.250	1.000
25. Drive for responsibility	2.667	1.583	1.083	1.000
26. Adjustment, over-confident	2.583	1.667	0.917	1.000
27. Integration and co-operation	2.750	1.583	1.167	1.000
28. Interpersonal skills	2.667	1.500	1.167	1.000
29. Intrapersonal responsibility skills	2.583	1.583	1.000	1.000
30. Personal integrity, ethical conduct	2.833	1.667	1.167	1.000
31. Task orientness	2.750	1.583	1.167	1.000

Leadership Traits that are Statistically Significant (P < 0.01)

Leadership Trait	Mean		Mean Difference	P value
	Successful	Less Successful		
Knowledge	1.667	5.000	3.333	0.000
Strength of awareness	2.500	5.167	2.667	0.000
Fluency of speech	0.947	4.000	0.667	0.000
Administration	3.333	5.000	1.667	0.000
Ability to solicit cooperation	2.167	3.500	1.333	0.010

The P values of this leadership trait listed in Table 4-19 were extremely high, and they were statistically significant. The results indicate that there were certain leadership traits significantly communicated in the commercials of the successful brands. These traits are knowledge, strength of awareness, and fluency of speech. The commercials of the less successful brands significantly demonstrated the last two leadership variables attractiveness and ability to solicit cooperation.

CHAPTER 5

DISCUSSION AND CONCLUSIONS

Limitations

Before discussing the findings, it is appropriate to mention that the results of this research must be considered within the limitations of the study. As in many studies, there were constraints within this research. Although the researcher had tried to take into consideration the factors which could affect the results, certain uncontrollable factors influencing the outcomes were discovered. These limitations are discussed in the following sections.

Brand Selection

The most important limitation stems from brand selection. A serious attempt was made to match individual beers with a major brand competitor of the same product category. This was an effort to minimize as many differences as possible between the paired sets. A comparison between brands would be more stronger. Although brands were matched as closely as possible, there were some antecedent factors. A much more accurate, if hard to, study would involve capturing the project for all beers in a particular category or for all beer categories. If possible, to execute, such a study would yield the best forecasting results.

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Another limitation is the period of the BCM introduction stage. Advertisers usually overrate advertising programs over a long time period. They usually plan to communicate their brand messages to the target audiences via series of campaigns. One sufficient commercial show may not be able to represent all of the brand messages advertisers want to communicate at the introductory stage.

Another problem involves selecting substitutes. Not every brand in this study uses a truly star name. Some brands use the substrates of already-known brands (Paul Jes, Miller Genuine Draft, Winchell Gulden Draft) while the others use non brand names (O Deul e Au dei me, Bang e). The substitute could have some awareness, familiarity, credibility, or brand equity from their mother brands' names. As reviewed in the literature, they might had an advantage over brands using new names because of degrees of role and learned oral purchases.

Media Dollars and Frequency

This study did not control the media budget and the frequency of brand exposure during their advertising programs. It is feasible that brands which spent more money would have gained a larger impression of reach and frequency. They might have had more significant advertising effects on consumers. Colbs Huggens et al. (1999) suggest that brands with higher advertising budgets yield substantial by higher levels of brand equity. In turn, the brand with higher equity garnered significantly greater preferences and purchase intentions.

The Measure of The Success of Brands

This research uses set of some relevant measure in assess the advertising contribution to the success of brands in terms of sales and market share. Advertising is only one of many factors influencing sale, and it is difficult to isolate its contribution to those sales. The contributory role of advertising often occurs over time. Measuring of success according to sales and market share might not determine the success of advertising accurately. It is important to note that the explanations derived from this study should be used with other marketing and communication tools.

Discussion

Main Message Strategy

According to the findings, main message strategy did not make any difference to the commercials of the brands. The main message categories and the message subcategories do not differentiate brands significantly. Theoretically, new products should fit into the informational category because advertisers must inform consumers that the brand is new and different from other existing brands. The failure of fitting the hypotheses may derive from dashboard itself and the product category of brands.

As mentioned in the limitation, some brands used in the study were the subbrands of well-established brands. They have already promoted brand equity. In addition, the product category is beer, a low-involvement product. Advertisers may not necessarily employ informational strategies alone to introduce the brands

The Situational Variables

Although the main message strategy failed to support the hypothesis that they would have an effect on brand messages for commercial variables attaining brand information, a context featured significantly on the commercials of the commercial brand information about new product or new/improved products, such as attributes, value, safety and convenience issues, had positive effects on the answer of the brands. This results revealed that variables concerning the product features and especially to past differentiate the commercials of the successful brands was drawn of the less successful brands. This suggest also it is important for a commercial to explicitly demonstrate the information about audience, especially classic which would reinforce the functional and emotional benefits of the product. This also implies that although message strategy had no affect on the success of brands, it is preferable to use unique selling proposition strategy or generating message or generating it's new brands.

Advertising timers and appeals are revealed no difference on brand messages. It is beneficial to include an extra such a technological and futuristic tone to a commercial in order to represent innovation. This finding is consistent with the suggestion of Aaker (1996) that in order to reflect leadership, a brand must take innovation within the product chant-whether a brand is moving ahead technologically.

Among other necessary advertising appeals an suspenseful tone and safety appeal. It can be reasonsly implied that a suspenseful tone will attract the audience's attention. Safety appeal and "tried and true(and purchase because consumers will feel they "trust" the brand.

this recommended that advertisers avoid a scarce and stating in unpredictable ones. The reason these agencies have a negative effect on the success of the brands was probably due to the nature of the category. First is often viewed as tough or rugged a waste in altruistic advertising message might make the brand types weak.

Information about packaging also negatively affected the success of the brands. Usually, in introducing a new brand, the package or label information is critical. Packages of beer are usually almost identical and communicating this to a variable might discourage a consumer purchase. However, showing the package of new brands on the screen is still important because advertisers must get the consumer aware and recall the brand name and its package.

The results also revealed the variables which did not slot in any of commercials. Information about: price, economy/savings, new feeling, guarantee, and research results about the product did not make any difference in the success of the brand. This could be because beer is a low-involvement product and new learning or the information concerning price, availability, economy or research to strengthen brand message does not interest consumers. Due to displays, welfare appeal, and an enemy or external does not affect the success of the brand. There is no need to include these variables in advertising messages because they do not influence a consumer's attitude.

Comparisons to other products did not affect these commercials. No significant differences were found in this area between a successful brand or a less successful brand. This also suggests that comparative strategy does not work well in soft-sell brands.

Similar to the emotional variable, certain leadership traits in consumerial messages helped successful brands differentiate themselves from their competing peers. Three traits included knowledge, strength of conviction, and fluency of speech.

The three traits represented a key construct of persuasiveness: credibility. This construct is critical in advertising messages to promote a trial purchase of a new brand. Markerson (1985) was concerned that credibility appears to be the necessary element across all product categories because credibility helps implant "worthiness of belief".

The source credibility affects the success of brands is because it is conducive to persuasion. In turn, this leads to brand choice. Askin et al. (1994) point out that customers view the information in ads as coming from a source, with sources varying in "credibility." The more credible the source, the more persuasive the ad is likely to be in getting its audience to accept its message.

Two main traits found to have a negative effect on nonverbal advertising. The first is "attractiveness." This trait is closely related to traits concerning the "manipulable" and "warm and caring" traits, or the notion of the unassumed elements found in this study. These traits seem to be the opposite of the "suspenseful" records which that had a positive effect on the success of the brands. This suggests that it is not appropriate to demonstrate these brand as a delicate or weak state.

Another detrimental trait is "ability to incur cooperation." It had a negative effect on the success of its brands. This is probably because fear is often thought of as a flat, friendly, and casual product. Brands should not be portrayed as threatened because this can create unfavorable attitudes toward the brand.

Implications For Advertisers

Building strong brands in the microfactory stage is a critical task for advertisers. Creative strategy is a potential tool for advertisers and creative people in selecting which the clutch so advertisements will have a high probability of being processed correctly by the target audience. Although there are various recommendations for creative strategies, an investigation of the decision in commercial messages which can differentiate brands is limited. This study aimed to identify these strands with the premise potential for success within the beer category.

Advertising can also have implications for building a strong brand and managing brand equity. Advertisement of a successful roll-out brand contributes to establishing the usage of the brand in its DCM centralization stage. This usage could be the platform of brand equity the brand would gradually generate in the subsequent stages.

Table 5-1 summarizes some guidelines for advertisers as suggested by this study.

Table 5-1

Guidelines for Advertisers as Suggested by This Study

Recommended creative Use

Use	Do Not Use	In/Different
Superiority claim	Packaging	Price
New product or reenlargement	Want-cost using	Economy savings
product features	Convenience's	Availability
Safety		Guarantee
Independent Research result		Independent Research result
Value		Company-sponsor research result
Technological/Sciences		

Table 5.1--continued.

Use	Do Not Use	Indifferent
Suspenseful		Research results from
Safety appeal		unidentified source
		Graphic Display
		Welfare Appeal
		Direct Comparison with other
		products
		Unique texture

Lexicoding treats

Use	Do Not Use	
Knowledge		Attractiveness
Strength of connection		Ability to solve one problem
Fluency of speech		

Conclusions

The purpose of this study was to investigate the executional elements or influences commercials which contributed to the success of brands during the brand introductions. Census elements were communicated in commercials, which differentiated the successful brands from the less successful brands. These elements are message content, creative executional devices, and leadership traits. In the introductory stage, a new brand must be rationally demonstrated to be new and superior. The brand introduction element should demonstrate the feature, innovation, and superiority of the product. Advertising executional variables must get attention and be persuasive. Leadership traits, especially credibility, must be multifaceted as brand messages in order to strengthen the consumer's confidence and infectivity on the brand.

In the introduction stage: the text advertising must continue to be meaningful content and brilliant creative semantics. This happens that advertisers must not only communicate what the product can do for consumers, but they should also build a strong image of the brand in the consumer's mind. The image the brand emblazons in this stage would differ more it from other products.

Directions for Future Research

For future research, the conclusions which influenced the results in the present study should be avoided. The most important constraint was reliability. The results the instrument reliability of this study were relatively low and the item of the sample was small, so a generalization of the finding was limited. The study should be replicated with a greater number of interviewees and a stronger sense of reliability attacks.

Another limitation was the exclusion of present research design. As mentioned, criterion-related validity was used in this study. Future research should strengthen the validity by considering external validity rather than using infra or method there as a measure of the success of brands. In doing so, the executional variables which exert in persuasion communicate can be determined. It is reasonable to believe that behavioral variables such as intent to purchase or persuasion area more accurate measures for measuring the success of advertising.

Because the results of this study were located at brands of beer, differences in product category should be taken into account for future research. It is possible another given product category could have different variables.

This study was also limited to television commercials. Advertisers can disseminate brand messages through various vehicles, and further investigation should be conducted in other media options.

APPENDIX A

EDUCATIONAL VARIABLES RELATED TO ADVERTISING EFFECTIVENESS

Authors: Bailey, R., Richardson, J., and Baldwin, B. (1994)

Title of study: The effects of nonverbal communication on television advertising.

Predictor variables	Response variables
Principal character × expression × environment	Mouth at side
Work	Likable spokesperson
	Humorous mood
	Easy selling
	Number of scenes
	Number of product shots
	Main type is "other"
	Exaggerated
	demonstration
	Relation of product to other in advance
	Occupation suggested by dress × environment

Author: McKenna, S. (1983)

Title of study: Crazy factors related to persuasion intent.

Glory factors	Foundations factors
Dar's good job of trusting no	Not offensive
pointy	Keynote
Clear	Appropriate
Information	Straight looked
Clean set up from the product	Loves
	Locate

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Image/symbol/reference factor	Stimulation factor
Would enjoy seeing it again	Fast
Got a kick out of it	Sharp
It was personal and intimate	Hard hitting
Feel I have rapport around the seen thing	Humorous
I enjoyed my attention	Interesting
It appealed to people like myself	

Credibility

- Realistic
- Believable
- Sensible
- Fresh (but misleading)
- Showed how I feel
- Convincing

Author: Stewart, D., and Furse, D. (1986)

Title of study: Effects of television advertising, a study of 1000 commercials.

Positive variables	Negative variables
Convenience of use	Computer/unit/genericness
Brand name/reinforce product use	Frustration/stiffness
Brand differentiating claim	Attributes/ingredients: major focus
Opening surprise/suspense	Conger-edius (unclear)
Demonstration of product in use	No product usage
Demonstration of results of use	Garbiness
Seconds actual product vs. no action	Time proportions
Live action	Negative appeals
Relevant memorabilia	Background cast
Indirect comparison with untested competition	Number of on-screen characters
Mystery	
New product or new features	
Continuity of action	
Actor playing role of ordinary character	
Family-oriented product	

Features of New Product Components

Recall	Comprehension	Persuasion
Humor	Brand differentiating message	Product
Auditory memory devices	Convenience in use	Attribute/comparison
Brand differentiating message	Auditory memory device	Company identification
Brand prominence	Brand prominence	Convenience in use
On-screen characters	Humor	Brand differentiating message
Convenience in use	Front-end repeat	Sensory psyches
Front-end repeat		Continuity
		Brand prominence

Features of Established Product Components

Recall	Comprehension	Persuasion
Brand differentiating message	Brand differentiating message	Brand differentiating message
Product	Product benefits	Sincerity/information
Product benefits	User satisfaction	Product reminder
Use satisfaction	Time until identification	Relevant news
Humor	Humor	User satisfaction
Product	Story/models/motives	User satisfaction
On-screen/agent/info		
Auditory memory device		
Company identification		

Authors: Ogilvy, D. and Raphaelson, J. (1982)

Title of study: Research on advertising techniques that work and don't work.

Positive variables	Negative variables
Problem solution	Celebrities
Humor (selling proposition)	A lot of very short scenes
Relevant character (personality)	and quick changes of situation
Slice-of-life	No package shown
News information	No logo or brand shown
Candid camera (testimonials)	No brand name shown
Demonstration	
Superstars (not endorser poor)	
Opening with key idea	
Unusual setting	
Memorized (only if repeated)	
Cartoons (not Animation [children only])	

APPENDIX B
PREDICTION OF COMPREHENSION
AND PERSUASION OF NEW PRODUCT COMMERCIALS

Author: Stewart, D. and Furse, D. (1986)

Title of study: Effective television advertising: A study of 1000 commercials.

Prediction of Comprehension of New Product Commercials

Brand-differentiating message
Convenience in use
Auxiliary sensory device
Brand prominence
Humor
Humorous appeal

Prediction of Persuasion of New Product Commercials

Product attributes/components
Company identification
Convenience in use
Brand-differentiating message
Setting-graphics
Continuity
Brand prominence

Factor Structure of Advertising Executional Codes

Factor 1   Brand-differentiating message

Factor 2   Convenience in use
Information in convenience in use (%)
Inconvenience in use (%)
Direct comparison with other product (-%)

Factor 1: Auditory memory threats
Music is a major element (.68)
Memorable rhymes, slogan, or statements (.61)
Music present (.41)

Factor 4: Sound prominence
Voice package as an answer (.91)
Time brand name or logo is on screen (.48)
Time verbal product is on screen (.38)
Length of statement (.52)
Times brand name or logo is on screen (.44)

Factor 5: Humor
Humorous tone (.73)
Comedic/comic tone (.78)
Total emotional label (.52)
Wholesome/healthy tone (.34)

Factor 6: Visual-call impact
Scan and appeal (.73)
Conservative/traditional tone (.71)
Modern/contemporary total (.45)
Puffy/unsubstantiated claim (.90)

Factor 7: Product verbosements
Information on components, contents or ingredients (.83)
Attributes or ingredients are major appeal (.41)
Information on nutrition or health (.63)
Total information (.90)**
Total capital (.12)**
Conservative/traditional tone (.33)

Factor 8: Company distinctiveness
Company manufacturing or identifying product is identified (.71)
Product is visible branded (.91)
Brand name positions product heavily (.60)

Factor 8: Serious/problem
Serious/serious tone (.73)
Graphic displays (.31)

Factor 9: Continuity
Continuity of action (.68)
Number of vignettes (.68)

*Total treatment time. The number of procedures realized by the treatment, the sum of the following vatable

Cuticleides	Sharp/flat/oving
Hard cell	Covt'bal teck
Nrice vad veing	Banda tvi uni
Multivci uninvnpency	Connctte/inttinnt
Muvitenv vnalthy	Inlenviin vbvialnv
Tvchnixgv Rlaxviiu	Qintenns
Cunrv vuvvl uninval	Blvvtvnca
Gvl Euinvlincvinga	Suvpetenll
	Rnugh/eggvel

** Total adjustment. The number of different pieces of adjustment presented in the consertaml, the sum of the following vatable

Prova	Aevtbetic claims (xyling, color)
Telva	Compenivne connvnt, vr vquivalenty
Quaita	Anatomy/vgv
Anatomy/norugv	Pavkaging
Cuntvcv/intv vunialitity/fluavlty	Eseenive vr varranty
Jnntvvy vdlnvntinn (care, hsp vene, bucda, crviity)	Safety

Mvintaviltalth	Results of uning (vithei long/im vr immdiatv)
Jndependev inmtdin/media	Superiority claim
Compvny-upvnnvr inmatdi/media	Convenivnce, et cue
Aesenvik claim fixm prvducdlabl	Special ollv, vr vxm
Iwtennte	Nvw product vr uimlzgvimvnt product
Dura cam	Featunv
Cvnnpav vmage vr vepvtation	Cvm concern
	Ciaractvristvn vr vttage vf uave

*** Total appeals: The number of different psychological appeals made in the commercial, the sum of the following variables:

- Sexual appeal
- Comfort appeal
- Safety appeal
- Enjoyment appeal
- Welfare appeal

- Social approval
- Self-esteem or self-image
- Achievement
- Enjoyment, sensation, variety

Table C-1

Characteristics of Leaders According to the 1948 and 1970 Surveys of Research Findings

Characteristics	Number of Positive Findings		Number of Zero or Negative Findings	
	1948 Survey	1970 Survey	1948 Survey	1970 Survey
Physical Characteristics				
Activity, energy	5	24		
Age	10	6		
Appearance, grooming	13	4	3	
Height	9	4		
Weight	7	4		
Social background				
Education	22	14	5	3
Social status	15	19	2	
Mobility	5	6		
Intelligence and Ability				
Intelligence	23	25	10	
Judgment, decisiveness	9	6		
Knowledge	11	12		
Fluency of speech	13	15		
Personality				
Adaptability	10			
Adjustment, normality	11			
Aggressiveness, assertiveness	10	16		
Alertness	6	4		
Ascendance, dominance	11	31	6	8
Emotional balance, control	11	14	8	
Enthusiasm	5			
Extraversion	5	5	6	

Table C-1—continued

Characteristics	Number of Premise Feelings		Number of Secure Negative Feelings
	1998 Survey	1992 Survey	1998 Survey only
Independence considerations			
Independence			
Objectivity; tough-mindedness			
Dependability; conscientiousness	7	23	
Financial integrity; ethical conduct	6	17	
Resourcefulness	17	28	
Self-confidence	7		
Strength of conviction			
Openness of mind			
Task-related Characteristics			
Desire to achieve; desire to excel	7	21	
Drive for responsibility	12	17	
Attention to detail	3		
Persistence; tenacity; perseverance	12		
Responsibility in the pursuit of objectives	17	6	
Task orientation	6	13	
Social Characteristics			
Ability to make impression	7		1
Administrative ability		10	
Persuasiveness		6	
Cooperativeness	11		3
Tactfulness		4	
Popularity; prestige	5	6	
Sociability; interpersonal skills	14	14	
Social participation	20	6	
Wit; charm; tact	2	8	

Source: Bass, 1990.

Note: In the survey, a positive, or significant, relationship means that (1) a given trait was significantly correlated with some measure of the effectiveness of leaders, (2) a sample of leaders was found to differ significantly from a sample of followers on the trait, (3) a sample of effective leaders was found to differ significantly from a sample of ineffective leaders on the trait, or (4) a sample of high-status leaders (such as top managers) was found to differ significantly from a sample of low-status leaders (such as first-line supervisors) on the trait.

APPENDIX D

RULES FOR CODING COMMERCIALS

Rules For Coding Commercials

Directions

You will be shown television commercials from six different brands of beer. You are asked to answer a number of questions to help the research comprehen how each brand advertises. The questions in this study is distinguished into three sections. 1) (the) message typology, 2) Emotional elements, and 3) Leadership traits. The task book will help you understand the operational definitions for answering the questions. If you cannot decide on a question, skip it temporarily. Then, return to the question later. All questions must be answered. Some several of the assessors ask may be that their to answer more than a few questions at a time. But feel to review the commercial as many time as necessary until all questions are answered. Please answer all the questions in each section for one brand before moving onto question pertaining to another brand.

Your assistance with this study is greatly appreciated. Thank you.

APPENDIX 2
CODEBOOK AND LISTS OF OPERATIONAL DEFINITIONS

Main Message Typology

Directions: Each commercial should be assigned to one specific category. If you encounter an ad which you are initially uncertain as to which category it should be coded, return to this list of operational definitions and study it thoroughly before making a coding decision. Then try again to assess a specific category for the ad. If you are still unable to specify the category, code the ad as "other."

If at all possible, each commercial should first be categorized as one of two general types: 1) Information/Rational; or 2) Image/Emotional. The basis for your decision should be the primary thrust of the ad. Watch the commercial and decide what the primary focus or overall type is.

INFORMATION/RATIONAL: ads primarily focus on information or facts about the brand or product presented in some logical way to support some reason or purchasing the brand or product.

IMAGE/EMOTIONAL: ads type ads primarily focus on creating an image or mood. Sometimes these ads are referred to as "soft sell" ads. Usually they are always there is little or no information content present in the sense of facts about the brand or product. If such information is presented, you should decide that it does not constitute the primary focus of the ad before coding the ad as "image/emotional."

After you have determined which of these two general types best describes an ad (Informational/Rational vs. Image/Emotional), then move on and sub categorize of each type.

Types of Informational/Rational Ads

1. COMPARATIVE: These ads explicitly mention competing brands. Explicit comparisons may be made of the attributes, characteristics, or benefits of using the advertised brand relative to an explicitly named competing brand.

2. UNIQUE SELLING PROPOSITION: These ads explicitly claim of some kind that the advertised brand is unique or the only one available to confer some beneficial, pronounced some attribute or characteristic or provide some benefit in using the brand. (Note: Comparing brands are explicitly mentioned, then the ad should be coded "Comparative"; even if uniqueness is also explicitly claimed.)

3. PREEMPTIVE: These ads do not explicitly claim comparison, but claim or assertions of some sort of superiority are stated. It should be clear first, that the ad is of the "Informational/Rational type" and that there is no mention of competing brands or explicit claims of uniqueness; but the advertised brand generalizes (claims or assertions) that the advertised brand is superior for some reason. If such statements referring to, superiority can realistically be substantiated, then it is likely the ad is of "Informational/Rational type" of ad type (if it is doubtful, however, that these statements could be substantiated, even totally rated, censured, or clearly proved, then consider the hyperbole category.

4 INFORMABLE. These ads are very similar to the "preventive" category. The difference lies in the intent to which the claim or assertion can be extrapolated, tested, measured, or directly proved. Clearly these ads are of the "informational/rational type" and there is no explicit claim of uniqueness or mention of competing brands. But the primary focus of the ad is on lending its existence to believe that the advertised brand is superior for some reason. The primary message may be stated, claimed, asserted, or strongly implied, however, such statements, claims, assertions, or implications are not realistically substantial, empirically testable, measurable, or amenable to direct proof. Typically, the product will claim to be the best, better, finest without intensification or elaboration or attribute.

5 GENERIC INFO. These ads do not have a particular brand bias on the product class in general. Again, it is the primary focus of the ad that is important. If the product-class is the primary focus and not a particular brand, but the ad is clearly "informational," then it is "generic-info."

6 MISSING-INFO. If any attempt should be made to code an "informational" commercial into one of the above categories. If, after examining the ad, you feel that it is "informational" but does not fit into any of the above categories, then code it "Other info."

Type of Image Presented Ads

1 USE-IMAGE   These ads primarily focus on the uses of a brand and their lifestyles. The main thrust of the ad is on the people or persons who use the brand, rather than in the brand itself.

2 BRAND-IMAGE   These ads primarily focus on the image surrounding the brand itself. The ads try to convey a brand "personality". The primary focus is on the image of the brand instead of users of the brand. Quality, status, prestige, etc. are often attributed to the brand.

3 USE-OCCASION   These ads focus primarily on the experience of using the brand or on those situations where use of the brand is most appropriate. They attempt to create an association between situations where the product might be used, or particular experiences of use, and the advertised brand.

4 GENERIC-IMAGE   These ads do not focus on a particular brand but on the product-class as a whole. While "Image/Emotional" in nature the primary focus is on the product-class instead of a particular brand.

5 OTHER-IMAGE   Every attempt should be made to code an "Image/Emotional" commercial into one of the above categories. If, after examining the ad, you feel that it is "Image/Emotional" but does not fit into any of the above categories, then code it "Other-Image."

Promotional Elements

Directions: Each promotional unit has listed these with it promotional items as promotional variable or may be assumed how long or how often an promotional element is. If you encounter an promotional element that you are uncertain its meaning, return to this list of operational definitions and study it carefully before seeking instances. Then try again to rate how well the el continuous rate it.

Information Content

1. **Price**: Refers to the amount the consumer must pay for the product or service; this may be in absolute terms like a suggested retail price, or relative terms, like a 10 percent off sale.

2. **Value**: Refers to some combination of price and quality or quantity, as in *such a fair money: better quality at a low price, the best value for the best dollar.*

3. **Quality**: Refers to how good the product or service is, may refer to craftsmanship and/or attention drug manufacture, use of quality (better, best) superiors or components, length of term to produce or create the product.

4. **Electro/vantage**: Refers to issuing money or taste either in the original purchase or in the use of the product relative to other products in the category.

5. **Demand for reliability/durability**: information concerning how long the product will last without repair (service records), and so on.

6 Sensory information [taste, fragrance, touch, smell(s)] Information concerning a sensory experience: "smell April fresh," "luxurious treatment," "feel silky smooth," "smooth taste," "luscious comfort."

7 Aesthetic claims [styling, color] Information concerning appearance, classic beauty and so on of the product either when purchased or when prepared in final form.

8 Components, contents, or ingredients What went into the making or manufacture of the product—for example, "contains leather," "made with pudding." These concerns should be in the product purchased, not ingredients added to the product by the consumer in preparation for use.

9 Availability Any information concerning the place(s) the consumer may purchase or otherwise obtain the product—for example, "available in supermarkets," "look for it in the dairy section." May also refer to places where the product is not available—for example, "not available in all areas."

10 Packaging Information about the packaging of the product—for example, "look for the package with the red spout," "look for our special two in one package," "the package is reusable," "in the convenient new package."

11 Guarantees or warranty Refers to any information concerning the promise of a guarantee or warranty, including but not limited to money-back offers, offers to repair if there is defect in the workmanship of the product or item, offers to replace the product if the consumer is dissatisfied or has a problem.

12 Safety Information concerning the safety of the products—for example, "product is low in salt/sodium," "contains no saccharin," "won't harm delicate hair."

13 Independent research Information concerning research that has been conducted or

1) Narration/health. Information concerning the nutritional or health related characteristics of the product - for example "fortified with vitamin D" - for female doctors recommend "relieves symptoms of blood...

14 Independent research results. Information offered about tests of the product or of product users that were carried out by or described individual or organization other than the company manufacturing or distributing the product, such as Underwriter's Laboratory, a leading university, or the U.S. government. Such tests may measure objective product characteristics ("lasts twice as long") or may be related to user preferences ("preferred by two-third of people surveyed")

15 Company-sponsor research results. Information about tests of the product or users of the product were carried out by the company manufacturing or distributing the product - for example, the Pepsi challenge

16 Research results from unidentified source. Information about tests of the product or users of the product where the source of the test results is not identified

17 New uses. Refers to any information about a new way to use an established product - for example, "use X hand cream for soft baby skin"

18 Company image or reputation. Refers to any information about the image or reputation of the company that manufactures or distributes the product - for example, "family owned" or "we are the industry leader." The statement must be about the company, not about the product - the other guys," "values are our business."

19 Results of using (softer tangible or intangible) Any enthusiasm concerning the customers associated with the use of the product "make you feel leadtime" —or a negative bribe— "won't suffice them"

20 Give a satisfactory/indicators/faculty Refiers to any effectiveness concerning one's satisfaction, preference for the brand, or length of the item outcome has used the advertised product—for example, "I'd never give up my likls," "It always was"

21 Superiority claim Inferfectness that claim that advertised product is better than competitive products or no other version of the advertised product or years particular way(s)

22 Convenient in use Information concerning the ease with which the product may be obtained, prepared, used, or disposed off

23 Spread offer or event Information concerning special event such as sales, contests, two-for-one deals, premiums, or rebates to assist the a specified limited time

24 New product or new/improved product Refers to using information concerning a new product introduction, new components, ingredients, flavors, or characteristics of an existing product or an improvement (qualitative or quantitative) at any feature, component, ingredient, or characteristic of an existing product—the concept is "new and improved," "now with 35 percent less sugar," "new milder □" "new stronger □" "new with herb or flash."

22 Use-occasion Inferences that clearly suggest an appropriate use occasion or situation for the product—for example, "buy Dial for the Christmas season," "enjoy Jello at a holiday party," "the beer for special occasions."

23 Characteristics or usage of users Refers to any inferences concerning the type(s) of individual who might use the advertised product—for example, "for the young at heart," "for the busy career woman."

Brand and Product Manufacturer

27 Product or brand bounded Refers to the product that has two brand names—for example, Keepler Dial's Chips, Esmont AIU Ford Fairmont.

28 Company manufacturing or distributing product is identified Refers to any company manufacturing or distributing the product identified in the commercial, either as part of the brand name (Ford Fairmont) or explicitly ("another fine product from General Foods"). (Note: Do not include copyright identification as company identifiers.)

Comparison of Commercial Elements

29 Brand name used on its own brands Refers to the name of the advertised brand that can suggest or reinforce the benefit of the product. For example, some brand names provide no product information (Ride, Dux, Cheer, Glossy); some brand names reinforce a product benefit or somewhat (Breeze, Life-saver Radial, Fluoristat, U-Tan, Anytime Light-heart); others reinforce more generic meanings somewhat exactly (or clearly what product ever well do (Dress Dog Biscuits) or why strong repetitions clearly identified with the product category or particular brand(s) (Kodiak Insurance Cheese).

Visual Devices

30 Graphic display   Refers to the commercial that uses graphic displays or charts as part of its presentation. Such graphics may be computer-generated.

Auditory Devices

31 Memorable rhyme, slogan, or statement   Nonverbal themes or other mnemonic-planting aid (sounds) may be incorporated into love of a song, but most often stand alone, apart from music—for example, "You're in good hands with Allstate," "Get a piece of the rock."

Emotion, Appeals, or Selling Propositions

32 Attribute or experience not repeat-capital   A major focus of the commercial is to communicate about how the product is made (for example, care in manufacturing) or ingredients (for example, the only toothpaste with maximum fluoride).

33 Sexual appeal   Main focus of commercial is on sexual cues

34 Comfort appeal   Main focus of commercial is on cues appealing to creature comforts (soft chairs, neat climate)

35 Safety appeal   Main focus of commercial is on cues appealing to being free from fear or physical danger

36 Enjoyment appeal   Main focus of commercial is on cues about enjoying life to the fullest, having good food and drink, and so on

37 Welfare appeal   Main focus is on caring or providing for others (for example, gift giving)

38 Social approval   Main focus of commercial is on belonging, wishing friends, obtaining approval of others

29. Self-esteem or self-image   Main focus of commercial is on feeling better about oneself, improving oneself, being a better person.

30. Achievement   Main focus of commercial is on obtaining superiority over others, getting ahead, winning.

31. Excitement, emotion, variety   Main focus of commercial is on adding excitement, thrills, variety to life, avoiding boredom.

Contextual Cues to Atmosphere

42 Considerable

43 Hard sell

44 Warm and caring

45 Modern/contemporary

46 Wholesome/healthy

47 Technological/futurist

48 Conservative/traditional

49 Old Fashioned/nostalgic

50 Happy/fun loving

51 Certified look

52 Festive/serious

53 Uneasy/sentimental/need

54 Relaxed/comfortable

55 Glamorous

56 Humorous

57 Suspenseful

59 Rough/ragged

Composition

59 Direct comparison with other alcohol   A comparison is identified by some. Most often be a direct comparison with an old version of the product introduced

60 Puffery/unsubstantiated claim   Produce a declared best, better, finest without identification of dimension or attribute.

Commercial structure

61 From old aspect   The first ten seconds of the commercial contain suspense, questions, surprise, drama, or something that otherwise gains attention

Conventional Format

62 Certainty of action   Commercial has a single story throughout with or not, a common theme, or issue can be whole commercial together from beginning to end One may be an interview with a single individual, it is of life, or any other forms that are the continuity of action

63 Vignettes   A series of two or more scenes that could stand alone, no continuing plot line but several independent stories (which may convey the same message) Multiple interviews would be an example. Has no continuity of action.

Music and Dancing

64 Music as a major element   Refers to the lyrics of the music used as the commercial carry a product message -- for example, resource, sensuality

65 Music present   Refers to music present in the commercial in any form.

Conceptual Approach

66. Brand differentiation message: Refers to the principal message of the commercial except as the product being advertised or itself my product make this claim. The commercial must make it clear that the product is unique; that is, the commercial must explicitly inform the uniqueness or difference of the product.

Timing and Counting Items

67. Time package in scene (seconds)

68. Time brand name is on screen (seconds)

69. Time actual product is on screen (seconds)

70. Length of commercial (seconds)

71. Times brand name or logo is on screen items (number)

Leadership Traits

Directions: There are no operational definitions for each trait in this section. Please try to use you own mental images for each trait. There is no "right" or "wrong answers in these questions. The questions in this section simply attempt to measure the leadership traits demonstrated by the friends in the nationalism. And as honest leaders have their trees, so do truants. By classifying these traits you will be helping the researchers to better understand which traits are most used in predicting leadership.

Physical Characteristics

1. Activity, energy

Intelligence and Ability

2. Intelligence

3. Judgment, decisiveness

4. Knowledge

5. Fluency of speech

Personality

6. Adaptability

7. Adjustment, normality

8. Aggressiveness, Assertiveness

9. Alertness

10. Ascendance, dominance

11. Emotional balance, control

12. Enthusiasm

99

15 Extroversion

16 Inboundness, unconditionary

17 Objectivity, tough-mindedness

18 Originality, creativity

19 Personal integrity, ethical conduct

19 Resourcefulness

19 Self-confidence

20 Strength of convention

21 Tolerance of stress

Task-related Characteristics

22 Drive to achieve, drive to excel

23 Drive for responsibility

24 Enterprise, initiative

25 Persistence against obstacles

26 Responsibility at the pursuit of rhythmm

27 Task orientation

Social Characteristics

28 Ability to enlist cooperation

29 Attractiveness

30 Cooperativeness

31 Nurturance

32 Popularity, prestige

33 Sensitivity, interpersonal skills

14 Kesatupertugascan

APPENDIX F

CODING QUESTIONNAIRE

Coder's Name _____

Commercial's Brand _____

1 MAIN MESSAGE

Please first check either A or B, then circle the number for the appropriate subcategory within that letter that best describes the main message for each commercial you view. A separate coding sheet will be filled out for each commercial.

	A	INFORMATION/RATIONAL. Rational, relevant brand data in a clear and logical manner
1		COMPARATIVE show or explicitly mention competing brands
2		UNIQUE SELLING PROPOSITION explicitly claims or mentions of uniqueness
3		PREEMPTIVE factually based but no claim of uniqueness or mention of competition
4		HYPERBOLE mild exaggeration or extravagant claims
5		GENERIC INFO factual message focused on product class
6		OTHER-INFO

	B	IMAGE/EMOTIONAL primary focus on creating an image
1		USER IMAGE focus on the users of a brand and their lifestyles
2		BRAND IMAGE image of brand itself (quality, prestige, status)
3		VSG OCCASION focus on the experience of using the brand
4		GENERIC-IMAGE image of product class
5		OTHER-IMAGE

II. FUNCTIONAL JUDGMENTS

Directions: Based on a ten-point scale, ranging from Not at all (0) to Excellent (8), please rate how well the ad communicates each of the following dimensional variables. If you encounter a variable which you are uncertain about its meaning, remain to the rule of coding and make no operational definition thoroughly.

	NOT AT ALL								EXCELLENT
1 Price	0	1	2	3	4	5	6	7	8
2 Value	0	1	2	3	4	5	6	7	8
3 Quality	0	1	2	3	4	5	6	7	8
4 Economy/savings	0	1	2	3	4	5	6	7	8
5 Sensory refinements (taste, fragrance, touch, comfort)	0	1	2	3	4	5	6	7	8
6 Aesthetic classes (styling, color)	0	1	2	3	4	5	6	7	8
7 Components, contents, or ingredients	0	1	2	3	4	5	6	7	8
8 Availability	0	1	2	3	4	5	6	7	8
9 Packaging	0	1	2	3	4	5	6	7	8
10 Guarantee or warranty	0	1	2	3	4	5	6	7	8
11 Safety	0	1	2	3	4	5	6	7	8
12 Nutrition/health	0	1	2	3	4	5	6	7	8
13 Independent research results	0	1	2	3	4	5	6	7	8
14 Company-sponsor research results	0	1	2	3	4	5	6	7	8
15 Research results from authenticated sources	0	1	2	3	4	5	6	7	8

		NOT AT ALL									EXCELLENT
15	New users	0	1	2	3	4	5	6	7	8	9
16	Company usage vs reputation	0	1	2	3	4	5	6	7	8	9
17	Results of using (either tangible or intangible)	0	1	2	3	4	5	6	7	8	9
18	User's satisfaction/expected loyalty	0	1	2	3	4	5	6	7	8	9
19	Impressive clients	0	1	2	3	4	5	6	7	8	9
20	Convenience in use	0	1	2	3	4	5	6	7	8	9
21	Special offer or event	0	1	2	3	4	5	6	7	8	9
22	New product or used/approved product features	0	1	2	3	4	5	6	7	8	9
23	Use occasion	0	1	2	3	4	5	6	7	8	9
24	Characteristics or image of users	0	1	2	3	4	5	6	7	8	9
25	Product is double-branded	0	1	2	3	4	5	6	7	8	9
26	Company manufacturing or distributing product is identified	0	1	2	3	4	5	6	7	8	9
27	Brand name reinforces product benefit	0	1	2	3	4	5	6	7	8	9
28	Graphics display	0	1	2	3	4	5	6	7	8	9
29	Memorable shapes, slogan, or mnemonics	0	1	2	3	4	5	6	7	8	9
30	Attribute of ingredients are major appeal	0	1	2	3	4	5	6	7	8	9
31	Sexual appeal	0	1	2	3	4	5	6	7	8	9
32	Conflict appeal	0	1	2	3	4	5	6	7	8	9
33	Safety appeal	0	1	2	3	4	5	6	7	8	9
34	Enjoyment appeal	0	1	2	3	4	5	6	7	8	9
35	Welfare appeal	0	1	2	3	4	5	6	7	8	9

		NOT AT ALL								EXCELLENT
58 Social approval	0	1	2	3	4	5	6	7	8	9
59 Self-esteem or self-image	0	1	2	3	4	5	6	7	8	9
60 Achievement	0	1	2	3	4	5	6	7	8	9
61 Excitement, sensation, variety	0	1	2	3	4	5	6	7	8	9
62 Comfortable	0	1	2	3	4	5	6	7	8	9
63 Hurt self	0	1	2	3	4	5	6	7	8	9
64 Warm and caring	0	1	2	3	4	5	6	7	8	9
65 Modern/contemporary	0	1	2	3	4	5	6	7	8	9
66 Wholesome/healthy	0	1	2	3	4	5	6	7	8	9
67 Technological/functional	0	1	2	3	4	5	6	7	8	9
68 Conservative/traditional	0	1	2	3	4	5	6	7	8	9
69 Old fashioned/nostalgic	0	1	2	3	4	5	6	7	8	9
70 Cool/laid back	0	1	2	3	4	5	6	7	8	9
71 Tender/sensitive	0	1	2	3	4	5	6	7	8	9
72 Uneasy/uncoordinated	0	1	2	3	4	5	6	7	8	9
73 Rational/comfortable	0	1	2	3	4	5	6	7	8	9
74 Obsessive	0	1	2	3	4	5	6	7	8	9
75 Humorous	0	1	2	3	4	5	6	7	8	9
76 Suspenseful	0	1	2	3	4	5	6	7	8	9
77 Rough/rugged	0	1	2	3	4	5	6	7	8	9
78 Direct comparison with other product	0	1	2	3	4	5	6	7	8	9

	NOT AT ALL								EXCELLENT
40 Buffery/mouth moisture sheen	1	2	3	4	5	6	7	8	9
41 Even and opaque	1	2	3	4	5	6	7	8	9
42 Continuity of action	1	2	3	4	5	6	7	8	9
43 Vegetation	1	2	3	4	5	6	7	8	9
44 Moist v. vapor element	1	2	3	4	5	6	7	8	9
45 Moist present	1	2	3	4	5	6	7	8	9
46 Pencil differentiating average	1	2	3	4	5	6	7	8	9

Timing and Counting Questions

47 Time package is set down, _____ seconds

48 Time bread starts to cut enter, _____ seconds

49 Time actual product is on screen, _____ seconds

50 Length of commercial _____ seconds

51 Times brand name or logo is on screen times, _____ (number)

30 LEADERSHIP TRAITS

DIRECTIONS: Based on a ten-point scale, ranging from Not at all (0) to Excellent (9), please rate how well the board demonstrates each of the following traits to its customers!

	NOT AT ALL									EXCELLENT
1 Activity, energy	0	1	2	3	4	5	6	7	8	9 10
2 Intelligence	0	1	2	3	4	5	6	7	8	9 10
3 Judgment, decisiveness	0	1	2	3	4	5	6	7	8	9 10
4 Knowledge	0	1	2	3	4	5	6	7	8	9 10
5 Fluency of speech	0	1	2	3	4	5	6	7	8	9 10
6 Adaptability	0	1	2	3	4	5	6	7	8	9 10
7 Adjustment, normality	0	1	2	3	4	5	6	7	8	9 10
8 Aggressiveness, Assertiveness	0	1	2	3	4	5	6	7	8	9 10
9 Alertness	0	1	2	3	4	5	6	7	8	9 10
10 Ascendance, dominance	0	1	2	3	4	5	6	7	8	9 10
11 Emotional balance, control	0	1	2	3	4	5	6	7	8	9 10
12 Enthusiasm	0	1	2	3	4	5	6	7	8	9 10
13 Extroversion	0	1	2	3	4	5	6	7	8	9 10
14 Independence, nonconformity	0	1	2	3	4	5	6	7	8	9 10
15 Objectivity, tough-mindedness	0	1	2	3	4	5	6	7	8	9 10
16 Originality, creativity	0	1	2	3	4	5	6	7	8	9 10

	NOT AT ALL									EXCELLENT
17 Personal integrity, ethical conduct	0	1	2	3	4	5	6	7	8	9
18 Resourcefulness	0	1	2	3	4	5	6	7	8	9
19 Self-confidence	0	1	2	3	4	5	6	7	8	9
20 Strength of conviction	0	1	2	3	4	5	6	7	8	9
21 Tolerance of stress	0	1	2	3	4	5	6	7	8	9
22 Drive to achieve, desire to excel	0	1	2	3	4	5	6	7	8	9
23 Drive for responsibility	0	1	2	3	4	5	6	7	8	9
24 Enterprise, initiative	0	1	2	3	4	5	6	7	8	9
25 Persevering against obstacles	0	1	2	3	4	5	6	7	8	9
26 Responsibility in the pursuit of objectives	0	1	2	3	4	5	6	7	8	9
27 Task orientation	0	1	2	3	4	5	6	7	8	9
28 Ability to enlist cooperation	0	1	2	3	4	5	6	7	8	9
29 Assertiveness	0	1	2	3	4	5	6	7	8	9
30 Competitiveness	0	1	2	3	4	5	6	7	8	9
31 Neatness	0	1	2	3	4	5	6	7	8	9
32 Popularity, prestige	0	1	2	3	4	5	6	7	8	9
33 Sociability, interpersonal skills	0	1	2	3	4	5	6	7	8	9
34 Social participation	0	1	2	3	4	5	6	7	8	9

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BIOGRAPHICAL SKETCH

Seximool Sethsmai was raised in Bangkok, Thailand, where he completed his primary and secondary schooling. After completing four years of undergraduate work at the Chulalongkorn University, he graduated with a bachelor's degree in Communication Arts in 1990.
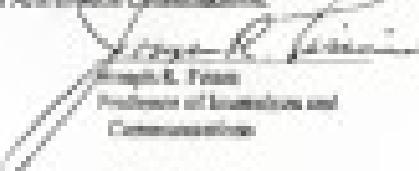
In August of 1996 Seximool began his studies for the Master of Arts in Mass Communication with a specialization in advertising at the University of Florida. He will receive his master's degree in May of 1998.

After graduation, Seximool plans to continue his advertising career in Bangkok, Thailand.

I certify that I have read this study and that in my opinion it is conforming to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts in Mass Communication.

John C. Sutherland, Chair
Professor of Journalism and
Communications

I certify that I have read this study and that in my opinion it is conforming to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts in Mass Communication.

Joseph R. Pisani
Professor of Journalism and
Communications

I certify that I have read this study and that in my opinion it is conforming to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts in Mass Communication.

Carl G. Mertins
Professor of Journalism and
Communications

This thesis was submitted to the Graduate Faculty of the College of Journalism and Communications and to the Graduate School and was accepted as partial fulfillment of the requirements for the degree of Master of Arts in Mass Communication.

May, 1998

Dean, College of Journalism
and Communications

Dean, Graduate School